60c

AUGUST 1

VOGUE

There's a new world-famous American look

FRESH WAYS TO IT – ON YOUNG CLOTHES-MONEY

WHY YOUR HAIR
DOESN'T KEEP ITS SET

NON-FAD WARDROBE–
COLLEGE AGE AND ON

"SELF-RESPECT–
ITS SOURCE, ITS POWER"

WHAT YOU SHOULD
KNOW ABOUT THE
BIRTH-CONTROL PILL.
BY EARL UBELL



ADVANCED
EDITION

Eve wears this...

TWEED COLOGNE $2, $3.50
PERFUME . . . . . $2.75 TO $14
TOILET WATER MIST . . . . . $2.25 TO $5

BY LENTHÉRIC

PARIS, NEW YORK

Kimberly

This slender knit about seventy dollars at Bergdorf Goodman, I. Magnin, Frost Bros.

Slightly higher west of the Rockies.

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St. Paul • Indianapolis • Washington • Atlanta • Cinçinnati • Kansas City • Hartford • Buffalo • Providence



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it's a *Hadley Cashmere*

...men just notice you

THE LONGER CARDIGAN IN CASHMERE...
shaped to the current look of ease.
Worn with classic short sleeve pullover.
In our own Matchmate colours:
Dundee rose, Gleneagle green,
Glengarry gold. 34 to 40. Cardigan, **32.95,**
Pullover, **17.95** Loomed to match
skirt with leather-bound patch pockets
in wool herringbone tweed. 8 to 16, **19.95**

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

AUGUST 1, 1961

COVER

Fresh evidence, here, of what's made the American look newly famous in fashion. It's a look as simple as a slim, lightly sashed blue put-over, lit with a bright dash of jewellery. Blouse by Sloat, in Alamac Thalmatte jersey of Orlon and wool; about $25. At Bergdorf Goodman; Hutzler's; Hudson's; Dayton's; I. Magnin (for shops in other cities, see page 52). David Webb jewels. Coiffure: Kenneth of Lilly Daché.



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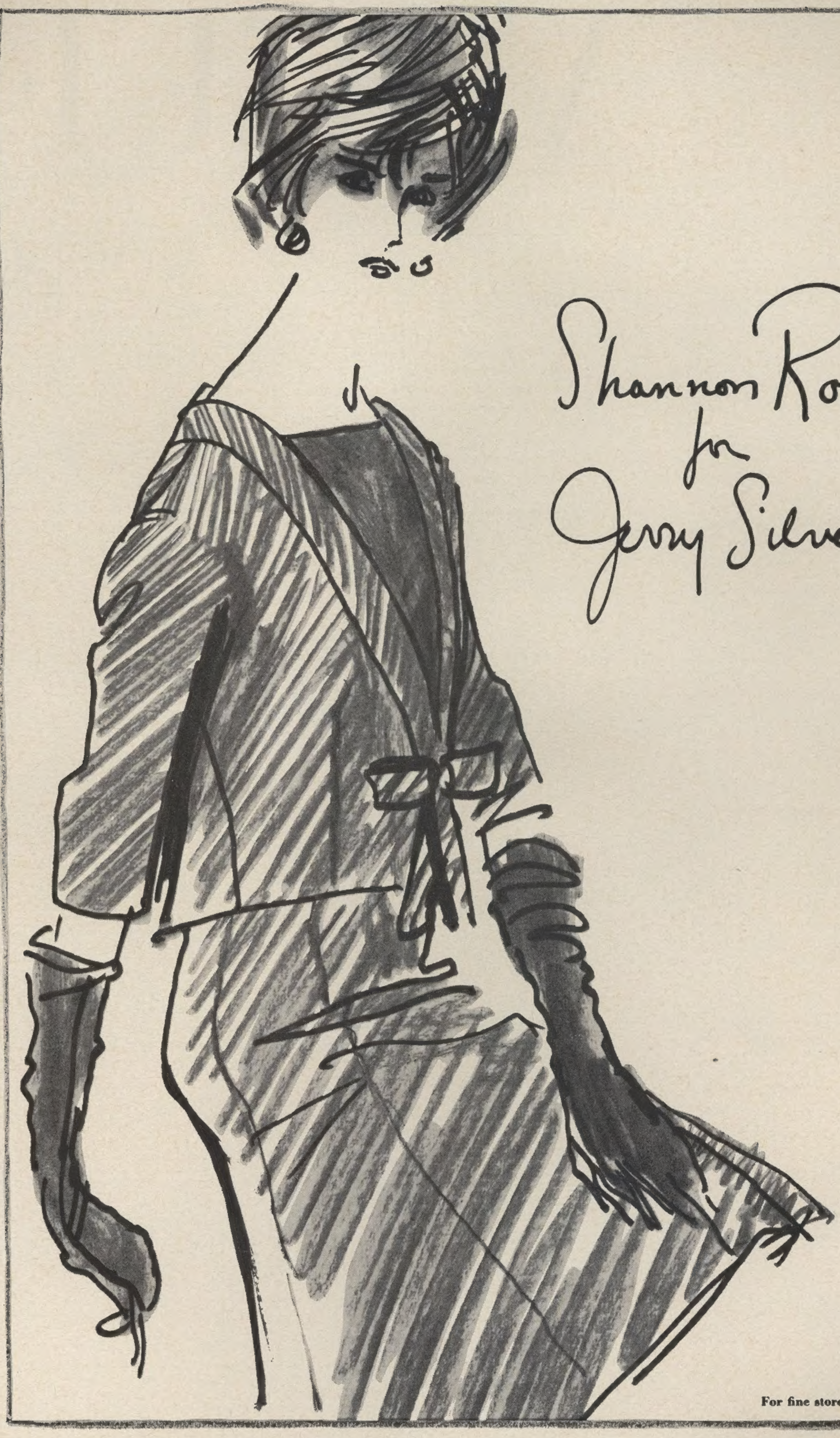
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Vol. 138, No. 2
Whole No. 2062



Shannon Rodgers
for
Jerry Silverman

For fine stores and details see page 131



There she goes, goes, goes ... *our Miss Bonwit Jr.*

...in the LANZ Golden Arrow, straight into Fall. Slim wool flannel in newest Autumn gold. Also in green, red, blue, 5 to 15 sizes, 35.95

Miss Bonwit Jr. Dresses

BONWIT TELLER

New York Manhasset White Plains Chicago Cleveland Boston

WORSTED JERSEY; SIZES 3-15. ABOUT $40. LORD & TAYLOR, ALL STORES; KAUFMANN'S, MILLER-RHOADS, MARSHALL FIELD, GUS MAYER, ALL STORES. OR WRITE 498 SEVENTH AVENUE, N.Y. 18.



DESIGNED BY VIOLET FEIGIN

Junior Accent

We know what you want and we have it in the College Shop, Lord & Taylor



New shape of sweater—

long and lean cabled wool,

hand-knit in Hong Kong, 35.00

Swingy wool flannel skirt

with stitched-down box pleats, 29.95

—dyed to match in blue, green, brown, brick.

And with them, a simply elegant white

silk shirt with banded cuffs, 17.95

Fifth Floor, Lord & Taylor

are you a Springmaid ?

CAPEZIOS

You are! In these flower-bodiced nightshirts by **Juli of Slumbertogs.** They're made of Springmaid Dazzle, a soft cotton broadcloth all Springmaids love to wear. Waltz length for mother, sizes S, M, L, or 7 to 15. About $7. Toe length for daughter, sizes 3 to 14. About $6. Both in pink with pink and lilac embroidery or marble with yellow and orange embroidery. Matching pajamas also available. Lord & Taylor, New York and branches; Marshall Field & Co., Chicago, Ill.; Neiman-Marcus, Dallas and Houston, Tex.; L. S. Ayres & Co., Indianapolis, Ind.; Joseph Magnin, San Francisco, Calif. Fabric by Springmaid Cottons, 1457 B'way, N.Y. 18.

SIDNEY GOULD'S up-country thoroughbred, 100% "Orlon Sayelle" acrylic through and through. Black/white or white/black. 34-40. About $18. I. Magnin, California & Seattle; Neiman-Marcus, Dallas & Houston; Miss Bergdorf at Bergdorf Goodman, N. Y., and at other nice stores near you.



THOROUGHBRED THROUGH AND THROUGH: beauty born of our time, this new "Orlon Sayelle"* acrylic fiber. Out of it, precious sweatering, melding the feel of the woods and the earth, the sun and the meadow. Unwavering in shape. Freed from the ritual of hand-washing, blocking, moth-balling. Setting a standard of perfection for all other sweaters to come. **THE SWEATER OF "ORLON SAYELLE"®**

*"ORLON SAYELLE" IS DU PONT'S REGISTERED TRADEMARK FOR ITS BI-COMPONENT ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT THE YARN OR SWEATER SHOWN.

BI-COMPONENT ACRYLIC FIBER



Where have you been Margaret Rose? To Girltown! 'Cause Girltown makes the best sportswear for little, middle-sized and quite grown-up girls. From the Bagpipe collection for sizes 3 to 6x, 7 to 14, subteens 6 to 14. Shown in sizes 7 to 14. Pure wool side-buttoned jumper in Regimental Red or Guardsman Blue. About $11. Cotton broadcloth blouse in red or white. About $4. Hat, about $3. For nearest store, write: Girltown, Inc., 520 Eighth Ave., N.Y. 18.

CAPEZIO SHOES / PRICES SLIGHTLY HIGHER IN THE WEST

to Girltown!

you can sense it in the fabric



...luxury-in depth in a 2-in-1 coat by MODELIA

Live in this custom duplex nine months a year! The bold plaid facade is lined with wall-to-wall Borg pile of **100% Creslan.** Then this lining snaps out to become a sumptuous short coat! Color-rich Creslan is winter's most radiant heating because it's the fiber with the Six Senses of Fashion. Sizes 4-16, under $90. At Hutzler's, Baltimore; Marshall Field & Co., Chicago; Frederick & Nelson, Seattle; Meier & Frank Co., Portland; Best & Co., N. Y. and branches. Cyanamid makes the Creslan; Modelia makes the coat. American Cyanamid Company, New York.

CYANAMID Creslan®

LUXURY ACRYLIC FIBER

Sidney Blumenthal (the fabric man) invites you to Sutton Place



Arrive looking just like this in **Dan Millstein's** hussar-belted great coat. Has you looking so incredibly posh in **Sutton Place***, Sidney Blumenthal's matchless blend of Dynel® modacrylic and mohair, you'll have to touch it to believe it's not the real fur. Shale, beige, chestnut, black, white. Sizes 4 to 16. About $100. Bonwit Teller, New York; Neiman-Marcus, Dallas; The Dayton Co., Minneapolis; Kaufmann's, Pittsburgh; Joseph Magnin, San Francisco.

From Sidney Blumenthal, the Fabric Man at One Park Avenue, New York 16. **A Division of Burlington Industries**

Burlington QUALITY

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES / MR. JOHN HAT



© REVLON INC., 1961

"Much as I dislike freckles, shine and a patchy tan, make-up that melted into creases was even worse for my ego. But recently I found something new with a different look. While it doesn't make me seem nineteen again, it does such nice things for me. What a pleasure to feel perfectly turned out all through a hot muggy day.

Personally, I think the secret of CONTEMPERA is its *matte* finish. Shiny make-up used to make lines so obvious that I felt my age showing. But this new, velvety matte look is what I've always wanted.

Another thing—although they say CONTEMPERA combines moisturizer, foundation, powder *and* color all in one, I'm amazed how light and airy it feels. It goes on so easily and covers so well, with no tell-tale edges. Even my sunburned nose blends right in! And that cool matte look lasts for hours and hours.

Does CONTEMPERA sound right for you this summer? Why don't you go to a Revlon Counter and try it on? I think you'll love the look."

10 BECOMING SHADES

'CONTEMPERA' by Revlon

THE MOST FASHION-CHANGING LOOK SINCE MAKE-UP WAS INVENTED

Bernhard Altmann has an artist's eye

for the custom-look

perfection of hand-detailed

sweaters and

matching doeskin

flannel

skirts



Showing the fall colors in Adriatic blue, shadow navy, fire red or chamois gold. Open neck, full-fashioned cardigan with Intarsia berry motif in Bernamere, a luxury blend of lambswool and fur fiber. Sizes 34 to 40.
(C-38) **15.00**

Slim skirt of doeskin wool flannel with hand-detailed front darts, arrow at back pleat. Sizes 8 to 18.
(C-39) **16.00**

Pairing off for autumn in Adriatic blue, black, valencia rust or chamois gold. Gaucho collar, full-fashioned pullover sweater with ¾ sleeves of Bernamere, a luxury blend of imported lambswool and fur fiber. Sizes 34 to 40.
(C-36) **13.00**

Stitched-to-the-hip pleated skirt of doeskin wool flannel. Sizes 8 to 16.
(C-37) **18.00**

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Fifth Ave. at 51 St., New York 22, N. Y.

And at all our Branches *Mail and phone orders filled • PLaza 9-2000 • Address Section 6 • Order by Style Numbers • Please include postage beyond our motor delivery areas*

BEST & CO.

Fifth Ave. at 51 St., New York 22, N. Y.

Bardley's stole coat

rates first for dash...

tops any girl's

fashion honor list

with the greatest of ease





Our exclusive cardigan cut coat of perfectly casual wool tweed, complete with matching, detachable, fringed stole. Born to be worn with superb nonchalance! Green or brown flecked tweed in sizes 8 to 16. *(C-40)* **75.00**

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Majestic takes a neutral stand for fall

...designs the classics in

oatmeal beige for that well-bred look



Left: V-neck worsted wool jersey pullover with long sleeves, easy lines. *(C-41)* **9.00**

Matching pleated skirt with French waistband. *(C-42)* **13.00**
Both in oatmeal beige or black.

Middle: "Framed" neckline wool tweed cardigan jacket, unlined, easy to fit. *(C-43)* **13.00**

Matching stitched-to-the-hip pleated skirt with cowhide belt. *(C-44)* **15.00**
Both in oatmeal beige.

Right: Byron collar style, roll sleeve shirt with raglan shoulder of new "HAMPTON" Dacron polyester and cotton Oxford cloth.

Oatmeal beige, sizes 8 to 18. *(C-45)* **6.00**

Oatmeal wool tweed pleated skirt same as *(C-44)* **15.00**
All in sizes 8 to 18.

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Matti of Lynne

defines the art of

shirtwaist dressing...

keeps it carefree for college or career majors

Left: Billboard print dress with contrast piping, full skirt in Dacron polyester and cotton fabric by Cohama. Transition shades of smoky blue or brown. *(C-46)* **25.00**

Right: Postage stamp print, sheath style with elasticized waist in front, contrast piping. Dacron polyester and cotton fabric by Cohama in transition shades of teal blue or gold-brown. *(C-47)* **19.00**

Both are washable, need little or no ironing. Sizes 8 to 18.

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Diamond Debs' coats

show their flair

for college

life...furred

or not for the

young petite



What could look newer than the coat with the dyed possum* fur collar! The collar is removable and the rich wool tweed is Einiger's tic-tac weave in black, green, brown or red. *(C-48)* **85.00**

Einiger's all wool fleece is cardigan style with ring and bow neckline and bell shaped sleeves. Wool interlined. Black, nude, red or spice brown. *(C-49)* 65.00 Both in Young Cosmopolitan® sizes 3 to 13.

***Fur products labeled as to country of origin of imported furs.*

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Catalina's own

wool "Flatter Knits" go

lean and limber for fall

under cover of Persian

inspired jackets

Left: Persian motif jacquard knit wool cardigan jacket in black/white/gold or autumn navy/red/gold combinations. *(C-50)* **18.00**
Flat double wool knit dress with short sleeves, jewel neck, elasticized waist, self sash. Autumn navy or black. *(C-51)* **25.00**

Right: Cardigan jacket as above. *(C-50)* **18.00**
"Flatter knit" wool pants with hidden back zipper, elasticized waist. Black or autumn navy. *(C-52)* **17.00**
All above in misses' sizes 8 to 18.

And at all our Branches *Mail and phone orders filled • PLaza 9-2000 • Address Section 6 • Order by Style Numbers • Please include postage beyond our motor delivery areas*

THE SEAL FRIENDS

A STORY BY ANAÏS NIN

He lived in Malibu, the place by the sea which the Indians called the Humped Mountain, and which in French, if you sang it, sounded like Evil Owl—Malibu . . . Malibu. . . . When he was a young man he became a lifeguard at Will Rogers' beach. He sat on a chair fifteen feet high and studied the moods of the sea. He had no need of weather bureaus. He knew by every undulation, every contortion, every flourish and flounce of the waves, the sea's exact mood and whether it would be treacherous for the swimmers, or tender and mocking. He knew the omens of the clouds, read the future in their colours and density. He knew the topography of the sand covered by the sea as if he had mapped its depths. From where he sat the cries of the sea gulls, of dogs, of children, and bathers all fused together and made a sound he liked, *Musique Concrète*. He had never been concerned with words.

He knew the entire coast, from Will Rogers' beach to where Malibu became wild and solitary.

He married and had children, but he was restless in the house. The static walls irked him. He did not like the smell of enclosure, of cooking, of wax cleaning, nor the sound of the vacuum cleaner. He missed the wind's flurries, and the spicy smells of the seashore. He felt entombed by the stillness of objects, the unchanging landscapes in frames. And the torrent of words spoken by his wife and children did not give him the stinging, whipping sense of aliveness he felt at the beach.

He returned to his old job as a lifeguard. But each evening he stayed longer at the beach. He liked it best when it was deserted, and when he would start walking homeward along the coast. He discovered the treasures of the sea which lay on the rock crevices, either thrown there by storms, or growing there. The humid, never withering sea lemon, the sea lilies which did not close at night, the sea lentils tied to giant serpentine string beans, sea liquor brine, sea lyme grass, sea moss, sea cucumbers. He never knew the sea had such a lavish garden—sea plumes, sea grapes, sea lace, sea lungs. In summer he began to stay on after dark. He learned skin diving and stole crabs and lobsters people trapped. He cooked his dinner on the beach. He came home rarely.

The rocks were continuously filled with surprises from shipwrecks, and the night with sounds which the regular rhythm of the sea orchestrated. The wind flung itself between the rocks, dishevelled, wrestled with the waves, until one of them expired. The sky put on its own evanescent spectacles, a pivoting stage, fugitive curtains, décors for ballets, floating icebergs, unrolled bolts of chiffon, gold and pearl necklaces, marabous of oyster white, scarves of Indian muslin, flying feathers, shorn lambs, geometric architectures in velvety mauves. His theatre was the clouds, where no spectacle repeated itself.

On land he was a foreigner. Land for him was stasis, and it pulled him into immobility, which was his image of death.

One night he slept in one of the caves. He thought to himself: now I am a merman.

He passed the time detecting mild seaquakes, he made friends with the sea lark, he collected sea palms and made a rug of them for his cave. But something was missing. The friendship of the sea gulls was too ephemeral. Their visits were too short. They were always impatient to be off in space.

One night he walked onto the end of a natural rock jetty and came upon a shoal of seals. They swam, dived, clowned, but always crawled back to the rocks to have their young ones there. They kissed, barked, leaped, danced on their partly-fused hind limbs. Their black eyes were like mirrors reflecting sea and sky, but the ogival shape of their eyelids gave them an air of compassion, almost as if they would weep with sympathy. Their tails were of little use except for swimming but they liked to shake their webbed flipper-like limbs as if they were about to fly. Their fur shone like onyx, with dark blue shadows under the fins.

They greeted the man with cries of joy. By this time he was an old man. The sea had wrinkled his face so intricately, it was a surprise when the smile scattered them to shine through, like a beautiful glossy fish darting out of a fishing net.

The old man fed the seals, he settled near them in a cave, cooked his dinner, and rolled over and fell asleep with a new feeling of companionship.

One night several men came. They wanted to catch the seals for a display in a pool in front of their restaurant. A publicity stunt which attracted the children. But the pool was small, it was surrounded by barbed wire and the old man did not want this to happen to his seals. So he warned them by an imitation of

(Continued on page 32)



Russel Taylor coat

advertised on opposite page
available at these stores:

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San Diego ..... The Marston Co.
San Francisco ..... Joseph Magnin & Co.

CONNECTICUT
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New Haven ..... The Edw. Malley Co.

ILLINOIS
Chicago ..... Chas. A. Stevens

MARYLAND
Baltimore ..... Stewart & Co., Inc.

MASSACHUSETTS
Boston ..... Wm. Filene's Sons Co.
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MISSOURI
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NEW JERSEY
Newark ..... Hahne & Co.

NEW YORK
Buffalo ..... L. L. Berger Inc.
New York ..... Best & Co., Fifth Ave.
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For store nearest you, write to Russel Taylor, Inc., 512 Seventh Avenue, New York 18.



Modern masterpiece of luxury

Luxury like this is made, not born. It triumphantly duplicates the rich depths and opulent texture of precious Arctic fur. Slip into its shimmering beauty, and you're wrapped in warm splendor. For this heavenly coat is the champagne of all pile fabrics,* and Russel Taylor has lavished all his master-furrier's skill on its design. The fine stores listed in the column opposite will show you many more of these new Russel Taylor designs, in white, brown, seal black or beige. Sizes six to sixteen. Price? Only about ninety dollars.

*Fabric knitted by Borg

Russel Taylor Inc.

It's Pendleton® country wherever you go!

You're a going concern with a Pendletowner®—the adventurous little jacket pictured, gently shaped in front, straight-backed, extravagantly buttoned—and matching Pendleton skirt. Thus, separates that make a suit, you see, for traveling light and lovely. Both made, naturally, from our proud Pendleton woolens—soft as a lamb, all but immortal, in a handsome bevy of plaids, tweeds, tartans, solids. Just pick, pack, and go, girl!
Jacket 29.95. Neat Pleat Skirt—half lined, back pleat. 15.95

Country clothes by Pendleton ■ ALWAYS VIRGIN WOOL



In America's quality stores. For descriptive Pendleton Sportswear literature, Write Department V2 Pendleton Woolen Mills • Portland 1, Oregon

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CUTTY SARK

SCOTCH WHISKY



100% SCOTCH WHISKIES
86 PROOF

From Scotland's Best Distilleries

THE BUCKINGHAM CORPORATION • NEW YORK, N. Y.

Dear "Orlon,"® you're what we love about co-ordinates

ACRYLIC FIBER



You're the nicest thing about fall—and oh, how you wash!

JOHNSTON OF DALLAS loves you, too—picks Royal "O"† **(50% "Orlon"* acrylic fiber and 50% rayon)** for the pretty plaid things we pop on the minute fall starts. Light, soft, cozy things, thanks to you, "Orlon", all ready to machine-wash and go again, with only the littlest bit of ironing. No wonder, dear "Orlon", you're what we love about co-ordinates! Betti Terrell designs in plaid as shown: Left, suit, 3-6x, $18; 7-12, $20. Right, jumper only, 3-6x, $11; 7-12, $13. Matching spats and caps, $3 each. (All prices approx.) At The Halle Bros. Co., Cleve.; Hemphill Wells, Lubbock, Tex.; Powers, Minn.; Henri Bendel, N. Y.; Goldwaters, Phoenix; Sibley, Lindsay & Curr Co., Roch.; Julius Garfinckel, Wash., D. C.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

DU PONT

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fresh shaping,
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preferred fluidity!
Supple, lustrous, Black-dyed

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excitement runs deep in pile coats of ORLON®

acrylic fiber

Better Things for Better Living . . . through Chemistry

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WOVEN HELANCA® PANTS AND JACKETS STRETCH AND REBOUND

THEY PLAY UP YOUR GOOD POINTS WITHOUT UNDRESSING THEM. HERE, HELANCA® FABRIC

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Helanca is the registered trademark of the
Heberlein Patent Corporation and is its brand name for stretch yarn
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And fashion does exist
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the arrival of the new
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Shown here, with the figure-
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our favorite designer*,
a fine wool crepe for
half-sizes 14½ to 28½;
in black with black-dyed
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minked-brown with match-
ing ranch mink collar.
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LANE BRYANT, Fifth Avenue at Fortieth Street in New York City
AND ALSO ATLANTA, BALTIMORE, BOSTON, BROOKLYN, CHICAGO, CLEVELAND, DETROIT, HOUSTON, LOS ANGELES, LOUISVILLE, MIAMI,
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spot'less·ness by Cinderella and Mooresville*



**spot'less·ness: the quality in the fabric that stops stains before they start!*

"SCOTCHGARD" Brand Stain Repeller alone provides spot'less·ness. This amazing fabric treatment surrounds fibers with an invisible shield that causes liquid spills, even oily ones, to float on the surface where they can be blotted away with a tissue without a trace. If forced into the weave, most stains vanish with washing, or spot-cleaning — without leaving a ring. Cinderella does a sister act in woven cotton by Mooresville, protected from spills by "SCOTCHGARD" Brand Stain Repeller. Piped collar and cuffs, solid color appliqué on stained glass plaid, green or magenta predominates. Marquisette nylon petticoats. Sizes 3-6X, about $6.00; 7-12, about $8.00.

BEST & CO., NEW YORK CITY; DAVISON, PAXON CO., ATLANTA, GA.; SANGER BROS. CO., DALLAS, TEXAS; FASHION BAR, INC., DENVER AND BRANCHES; G. FOX & CO., INC., HARTFORD, CONN.; THE WHITE HOUSE, SAN FRANCISCO, CALIF.

SCOTCHGARD® BRAND STAIN REPELLER

* 1961 3M Co., St. Paul 6, Minn. 3M COMPANY



The excitement from ***RUSSEL TAYLOR****—flare, flourish and fonts of color in* ***80% "Orlon"* acrylic, 20% nytril, backing of 100% modacrylic.*** *A beautiful bundle-up of softness and splendor with absolutely no conflicts—no special care, no special storage, no spiteful moths—never ever with "Orlon". In rust, brandy, mocha, mulberry, palm green, sand beige, bark brown, oyster, black, snow drift, red. 6-16. About $70. At C. Crawford Hollidge, Boston; L. L. Berger, Inc., Buffalo; Best & Co., Fifth Avenue, New York; Kaufmann's, Pittsburgh; and at other nice stores near you.*

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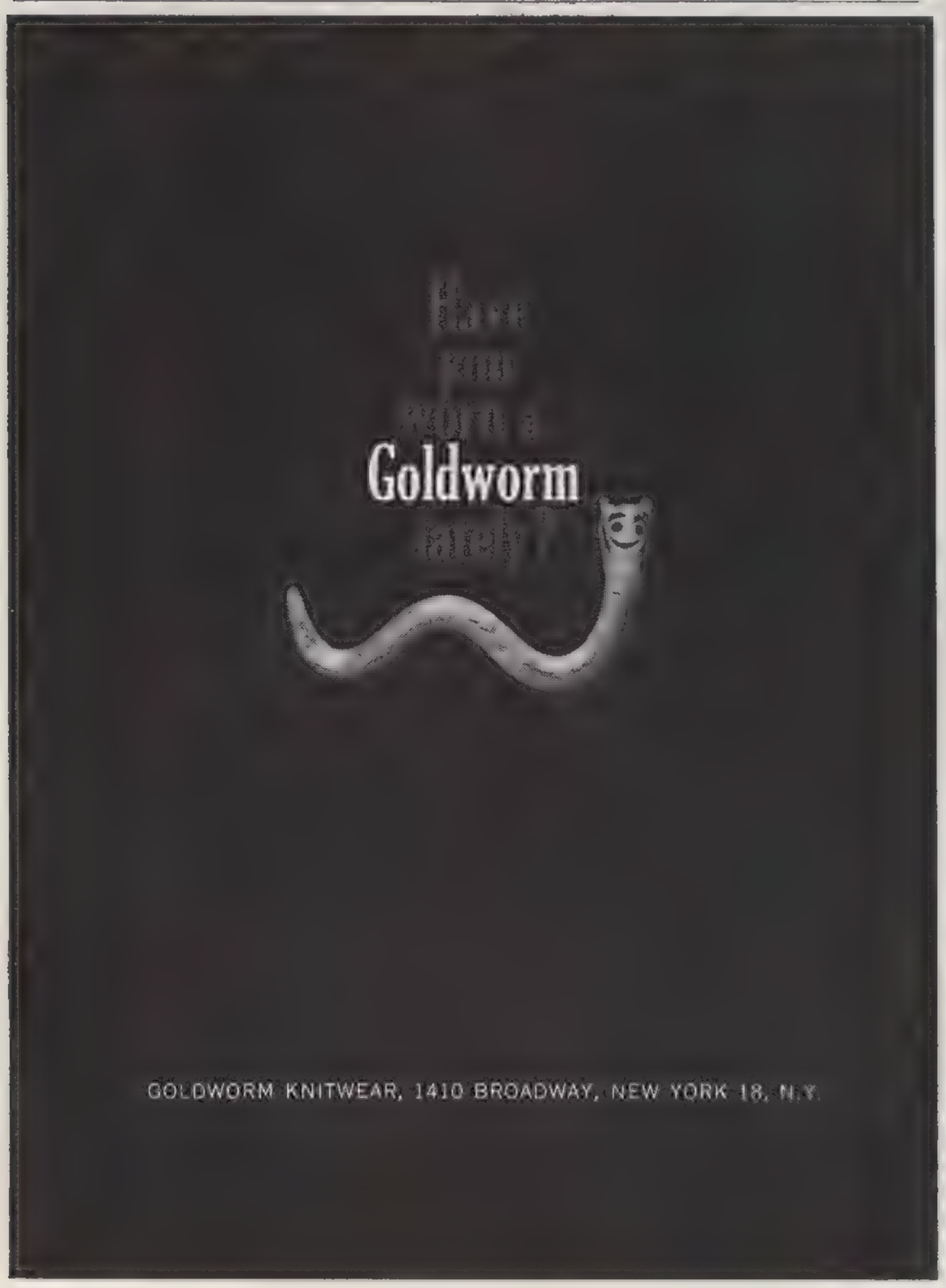
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INSULATED LINING
FINEST INSULATED LINING FOR THE FINEST ALL-WEATHER COATS

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THE SEAL FRIENDS

(Continued from page 20)

their cry and bark, and they dove quickly into the sea. By the time the men reached the end of the jetty the seals were gone. From then on the old man felt he was their guardian. No one could get through at night without walking through his bedroom. In spite of the tap dancing of the waves, and the siren calls of the wind, the old man would hear the dangerous visitors and always had time to warn the seals in their own language.

The old man discovered the seals' names. They answered to Hilarious, Ebenezer, Anbrosius, Eulalee, and Adolpho. . . . But there was one seal whose name he did not know, who was too old when they first met. The man did not have the courage to try out names on him, to see which one he answered to, for the seal could hardly move and it would have humiliated him.

One severe winter the old man's children began to worry about him, as he was growing very old and rheumatic. One rainy day they came and almost forced him into their car and took him to their home and fixed him up a bedroom.

The first night he slept on a bed, naturally he fell off and broke his arm. As soon as his arm was well again he returned to his cave.

One night when he felt minor quakes were taking place in the area of his heart, he thought he was going to die so he tried to crawl nearer to the seals, into the crevices where they slept. But they, gently, compassionately, nosed him out of the place.

By then he resembled them so much, with his mustache, his rough oval eyebrows, his drooping eyelids, and his barking cough. He had thought they would help him to slide down the rocks and be buried at sea, like a true seal.

The Reid & Reid garment on the facing page can be purchased at the following Mutual Buying Syndicate stores:

Albany, N. Y.; W. M. Whitney & Co.
Alexandria, Va.; Wellan's
Allentown, Pa.; H. Leh & Company
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Cleveland, O.; The Wm. Taylor Son & Co.
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Corvallis, Ore.; Lipman-Wolfe & Company
Dallas, Tex.; W. A. Green Co.
Davenport, Ia.; Petersen-Harned-Von Maur
Dayton, O.; The Elder & Johnston Co.
Des Moines, Ia.; Younker Bros., Inc.
Detroit, Mich.; Crowley, Milner & Co.
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Elgin, Ill.; Ackemann Bros.
El Paso, Tex.; Popular Dry Goods Co.
Erie, Pa.; Trask, Prescott & Richardson Co.
Faribault, Minn.; Ochs Bros., Inc.
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Ft. Wayne, Ind.; Wolf & Dessauer Co.
Ft. Worth, Tex.; Monnig Dry Goods Co.
Galesburg, Ill.; Kellog Drake Co.
Grand Forks, N. Dak.;
Norby's of Grand Forks
Green Bay, Wis.; H. C. Prange Co.
Greenville, S. C.; Meyers-Arnold Co.
Hagerstown, Md.; Eyerly's
Hanover, Pa.; The Bon-Ton Dept. Store
Harrisburg, Pa.; Bowman's Dept. Store, Inc.
Hartford, Conn.; Sage-Allen & Co.
Holyoke, Mass.; McAuslan & Wakelin
Honolulu, Hawaii; Ritz Store
Hutchinson, Kans., Wiley's, Inc.
Indianapolis, Ind.; The Wm. H. Block Co.
Kingsport, Tenn.; J. Fred Johnson Company
Kokomo, Ind.; Wm. H. Turner Co.
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Long Beach, Calif.; Buffums'
Los Angeles, Calif.;
Broadway Dept. Stores, Inc.
Madison, Wis.; Baron Bros.
McKeesport, Pa.; Cox's, Inc.
Milwaukee, Wis.; Ed. Schuster Co., Inc.
Montreal, Quebec, Can.; Jas. A. Ogilvy's Ltd.
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San Jose, Calif.; Hale Bros. Stores, Inc.
Schenectady, N. Y.; Wallace Co.
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Sheboygan, Wis.; H. C. Prange Co.
Sioux City, Ia.;
Younker-Davidsons & Younker-Martins
South Bend, Ind.; Robertson Bros. Dept. Store
Springfield, Ill.; Myers Bros.
Springfield, Mass.; Forbes & Wallace, Inc.
St. Cloud, Minn.; Fandel Co.
St. Paul, Minn.; The Emporium
Sturgeon Bay, Wis.; H. C. Prange Co.
Sunbury, Pa.; Bowman's Sunbury, Inc.
Superior, Wis.; Roth Bros.
Syracuse, N. Y.; C. E. Chappell & Sons, Inc.
Toledo, O.; Lamson Bros. Co.
Topeka, Kans., Crosby Bros., Inc.
Trenton, N. J.; S. P. Dunham Company
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I like it because



Reid & Reid Sportswear creates a transitional ensemble for easy Fall days in town or country. Fashioned for practicality from Riegel's exclusive 'velvety touch' fabric . . . Doecord™ . . Sanforized® and wash and wear. Crop jacket fully lined with matching cotton print of peter pan blouse. In fashion-wise, flattering Smoke Green. Sizes 8-16. About $18. Available at all Mutual Buying Syndicate stores as listed on opposite page or write Dept. A, Riegel Textile Corporation, 260 Madison Avenue, New York 16, N. Y.

what next, little jersey of "Orlon"® and wool?

ACRYLIC FIBER



Now CROMWELL MILLS has you doing a sister act!

With pure vivacity, audacity that only *80% "Orlon"* acrylic fiber and 20% wool* could generate! "Mmm's" the word for you, little jersey. So tender-textured, yet so firm a hold on shape! Washable—oh, how washable. And ironing? Hardly ever! Norwegian patterns with solids in colors glow-y as autumn.

Better Things for Better Living . . . *through Chemistry*

DU PONT
REG U.S. PAT OFF.

(*Left*) Patterned blouse: 3-6x, $4; 7-14, $5; 8-14, $6. Pants: 3-6x, $4; 7-14, $6; 8-14, $7. (*Right*) Blouse and skirt set, complete: 3-6x, $11; 7-14, $12 or 8-14, $13. All in red, Baltic blue, emerald, copper. Pants also in black and sapphire blue. At Martin's, Brooklyn and branches; Meacham's, Fort Worth; J. W. Robinson Co., Los Angeles; Strawbridge & Clothier, Philadelphia; The Addis Co., Syracuse; L. S. Good, Wheeling. (All prices approx.)

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT THE FABRICS OR FASHIONS SHOWN HERE. VELVET SHOES OF DU PONT NYLON.



Sumptuous Norwegian Blue Fox Collar and Cuffs—Fashioned in exclusive Capucine Woolen—about $350.00

Luxurious Ranch Mink Chin Collar and Cuffs on Rich Capucine Woolen—about $250.00

Rothmoor Corporation, 22 West Madison Street, Chicago

Furs labeled to show country of origin

Slightly higher west of the Rockies

If you're afraid of dyes...

...

and fed up with rinses...

get Tecnique! ...

Natural color! (Beautifies your color—no touch-up!)
Lasting color! (Up to eight weeks—won't rub off!)
Conditioning color! (Penetrates hair with fine oils!)



Never before . . . hair color that's gentle as a rinse yet leaves no telltale rub-off on pillow, brush or towel. New Tecnique® makes your own hair color come alive with highlights and accents that last up to eight weeks. Gray strands? They blend in evenly with your natural hair color. No touch-up problems...unlike drastic dyes, Tecnique does not change your hair color—so there's nothing you have to keep up...no dye line as new hair grows in. And unlike hair-coating rinses, Tecnique's color and fine conditioning oils penetrate the hair for new beauty and luster that last and last! Conditions your hair . . . makes it soft to touch, easy to manage. Ideal for permanent-waved and bleached hair, too. Tecnique is shampoo-simple—you can't make a mistake. Just pick the color accent you like best. 2.00 plus tax—at cosmetic counters everywhere. Also available as a salon service. ©1961, Shulton, Inc.

spot'less·ness by Youngland and Mooresville



*spot'less·ness: the quality in the fabric that stops stains before they start!

"SCOTCHGARD" Brand Stain Repeller alone provides spot'less·ness. This amazing fabric treatment surrounds fibers with an invisible shield that causes liquid spills, even oily ones, to float on the surface where they can be blotted away with a tissue without a trace. If forced into the weave, most stains vanish with washing, or spot-cleaning—without leaving a ring.

Youngland designs a nice practical jacket dress in Mooresville cotton, perfect for back-to-school because it's treated with "SCOTCHGARD" Stain Repeller. Box-pleated sleeveless jumper dress under jacket. In transitional Dress Black Watch plaid, sizes 3-6X, about $8.00; 7-14, about $9.00. BONWIT TELLER, NEW YORK; MARSHALL FIELD, CHICAGO; HALLE BROS., CLEVELAND; HARZFELD'S, KANSAS CITY; BULLOCK'S DOWNTOWN, LOS ANGELES; D. H. HOLMES, NEW ORLEANS.

SCOTCHGARD
STAIN REPELLER
1961 3M Co. St Paul 6 Minn
3M COMPANY

Left: Luxura sweater of "Orlon"*, with removable ascot, $10.99. Lined wool pants, $10.99. Right: Waffle stitch Luxura sweater of "Orlon"*, $10.99. Nubbed-wool skirt, $7.99. Sweater sizes 34-40. Skirt and pants sizes 8-18. In green, blue, red, ruby or apricot.

*DuPont's trademark for its acrylic fiber



TO LOOK
LIKE YOU JUST
STEPPED OUT
OF THIS
PAGE...

STEP INTO THE Hecht COMPANY, WASH., D.C., & BRANCHES

...and step up, to the matchless "HELEN HARPER Look", the ultimate in color coordinated sports separates. We show just a few from the new collection of breathtaking separates that match so intimately, mix so intriguingly! You'll make the happiest match of the season . . . with HELEN HARPER.

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THE NEW FASHION POINTS

certain to make a name for themselves in the autumn of 1961... the winter of 1962... are outlined point for point, colour for colour, look for look IN THE AUGUST 15 ISSUE OF VOGUE

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

1,000 Islands: Semi-Canadian Semi-United States

Like mint-green fortresses, the Thousand Islands rise in the blue-cleared air of the St. Lawrence, warm in sunshine, cool at night. The great summer attraction is the excellent fishing—pike, bass, pickerel, and perch.

The invisible International Boundary Line running through the river makes some islands American, some Canadian, and some with a split nationality. The seven-mile-long Thousand Island Bridge, with one end in the State of New York, becomes Canadian halfway across, passes through Hill Island, especially interesting for its Arctic Exhibit.

On the Canadian shore, the quiet villages resemble a sunny Britain, the pace leisurely, local bars serving an English kind of ale; in many restaurants, boiled potatoes come with every dish. Going up-river on Route 2, a lovely road along the river, the tall architecture is that of a forest of blue spruce. Further along at Windmill Point in Prescott, the 1824 mill is now a lighthouse.

Curling around the islands, boats pass enormous summer estates, stop, however, at Heart Island where passengers may visit Boldt Castle, an unfinished, unlived-in shell, looking like a Rhine castle.

CONNECTICUT

GREENWICH

The Homestead Inn. Colonial rooms all with bath. Quiet. Swimming pool. Good food. Walter J. Stephen, Owner. Tel. TOwnsend 9-7500.

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King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

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The Colony. On ocean. Heated salt water pool. Poolside buffet luncheon. Entertainment. Golf, tennis, churches nearby. John C. Banta, Mgr.

MOOSEHEAD LAKE (GREENVILLE JCT.)

Squaw Mountain Inn and Cottages. On a beautiful estate. Pvt. golf course. All water sports. June into Sept. No Hay Fever. Excellent food.

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Mittersill Alpine Inn & Chalets. A Treadway Inn resort, pool, tennis, golf, riding, fishing, White Mtn. rambles. Wonderful meals. A or E Plans.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. On Boardwalk. Luxurious new wing. Pvt. beach entrance. Outdoor pool, ocean-front decks. Inclusive Vacation Plans.

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CASHIERS

High Hampton Inn & Country Club. Mountain retreat of unsurpassed beauty. Golf, stables, 4 lakes. Amer. plan from $10.50 daily. Write Dept. V.

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Crestmont Inn, Eagles Mere, Pa. Family cottages, pleasant rooms. Superb cuisine. Sports. 2200-ft. altitude in scenic Alleghenies. Lakeview 5-3232.

VERMONT

STOWE (MT. MANSFIELD)



The Lodge at Smugglers' Notch

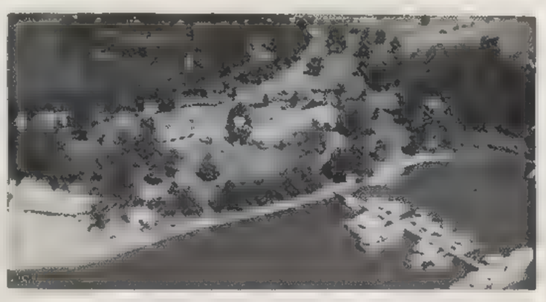
Reserve now for spectacular Fall Foliage season Sept.-Oct. Meanwhile play, relax in a world of sport. Enjoy panoramic Green Mt. views, continental atmosphere, our renowned French cuisine and epicurean wine cellar. Heated pool, 5 courts, own stable, golf nearby. Cocktail lounges, dancing. Country auctions. Tel. Stowe ALpine 3-7311 or write Ivor Petrak, Manager. Color Folder.

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Oceanfront, with private ⅓ mile beach. Pool, 9-hole pitch 'n' putt course, tennis, shuffle-board, all water sports. Landscaped gardens. Entertainment nightly. Air-conditioned, open all year. See a travel agent or call JA 4-3486, Atlanta; MO 4-5100, Chicago; WO 2-2700, Detroit; DU 8-1151, Los Angeles; PL 4-1667, Miami; MU 8-0123, New York; EX 7-2717, San Francisco; FE 8-6481, Washington; EM 3-1648, Toronto.

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MEXICO CITY



Ixtapan Hot Springs Spa

Medicinal thermal baths, positively the most lavishly appointed in the world, marvelous for relief of arthritis and related ailments. Modern 200 room hotel. Golf, carriages, riding, movies, TV, etc. Year round temperature 70's. No Hay Fever. Near Mexico City. See your travel agent or call New York—MU 6-9266, Los Angeles—MA 4-1851, Chicago—HA 7-2585, or write Ixtapan, Pasea Reforma 132, Mexico City.

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SCHOOL 'n PARTY



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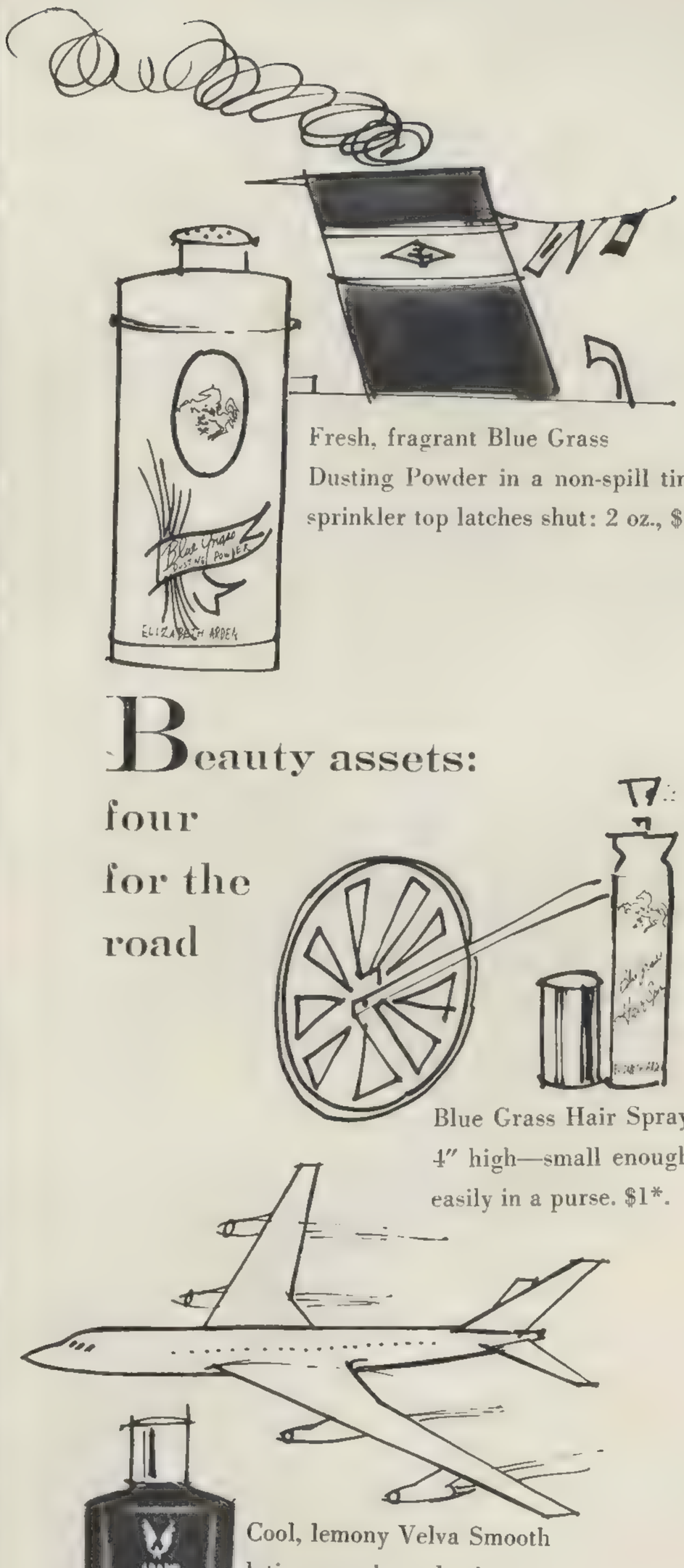
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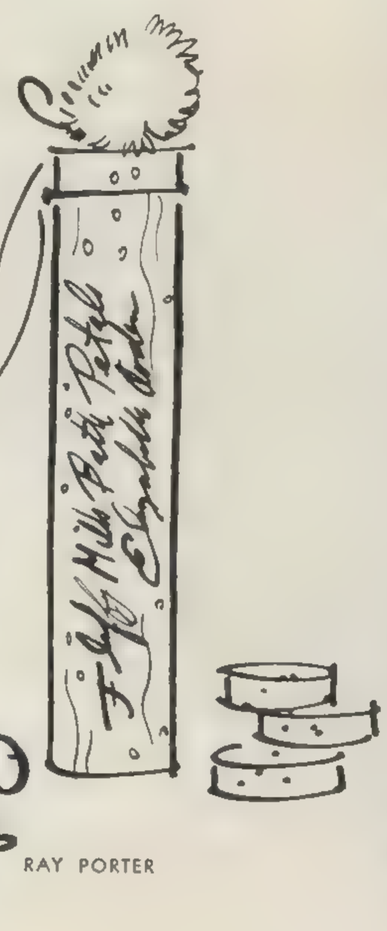
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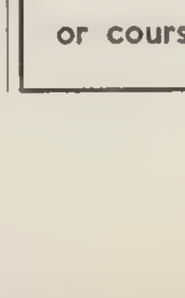
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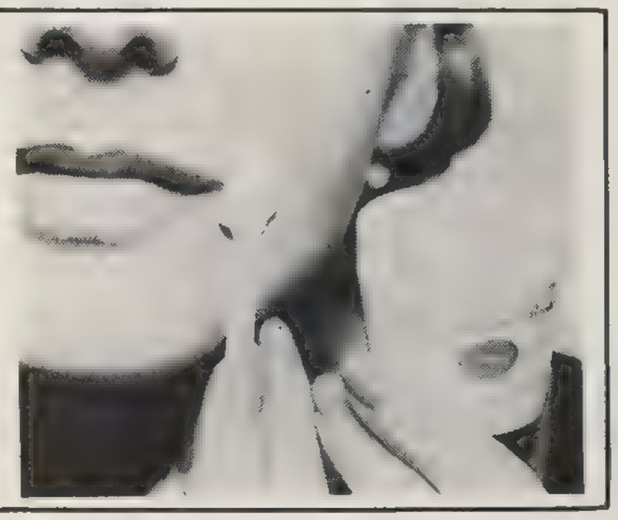
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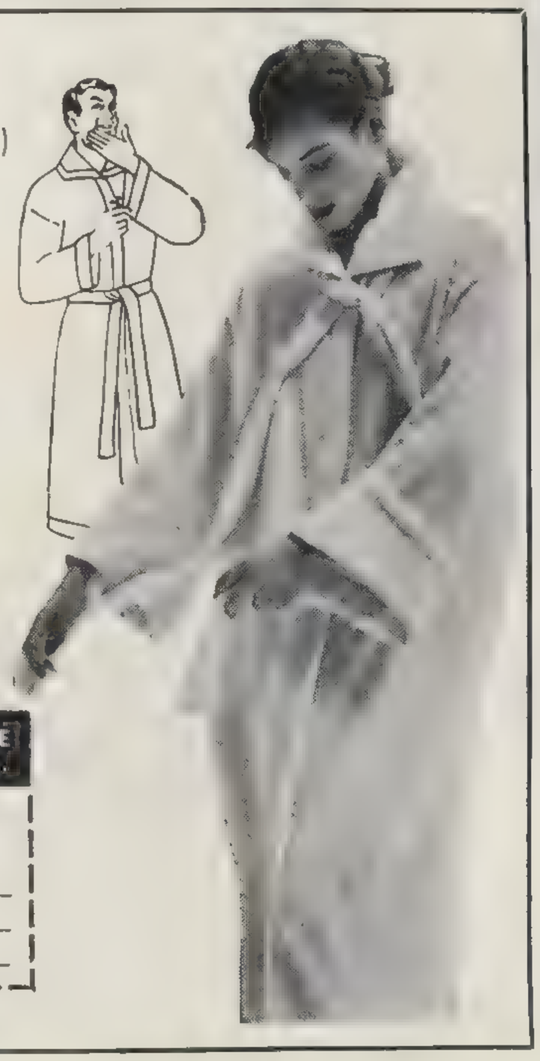
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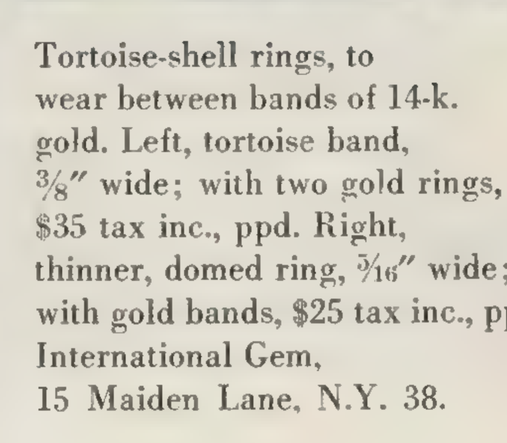
Flowers, making a big splash on an easy little white silk put-over, to wear with a pleated skirt or perhaps with slim, furry pants. Rose, royal blue, mustard, and grey on white; sizes 8 to 14; $30. Robert Leader, 146 East 54th St., N.Y. 22.



The new guest size in Lanvin soaps—here, subtle, spicy Arpège fragrance. The cakes are miniatures, 2″ long, petal-carved. Handsomely boxed; 9 cakes, $6. At Saks Fifth Avenue, 611 Fifth Ave., N.Y. 22.



Enough rope: big gilt beads, all of a size, in a double-strand necklace. The beads have a marvellous, streaked-marble texture. By Robert Fleischer, $8 plus tax. Lord & Taylor, 424 Fifth Ave., New York 18, N.Y.



Tortoise-shell rings, to wear between bands of 14-k. gold. Left, tortoise band, ⅜″ wide; with two gold rings, $35 tax inc., ppd. Right, thinner, domed ring, 5/16″ wide; with gold bands, $25 tax inc., ppd. International Gem, 15 Maiden Lane, N.Y. 38.



SKETCHES BY EVELYN MARCIL



HOUND

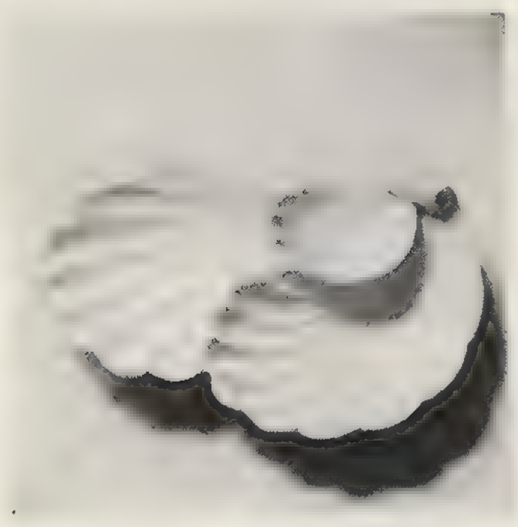
. . . August dips into the shops

Deep, downy cloche in a very pale beige banded with darker beige; we see it played off against one of autumn's stone greys—perhaps, newly, a fitted suit. Of soft, fluffy moufflon, $55.
Cesar Rubio, 44 East 50th St., New York 22. N.Y.





Latest word on the New Frontier: this scaled-down, child-size rocking chair—part of the new boom in rockers. This, of black wood; $22 plus freight.
At Lord & Taylor, 424 Fifth Avenue, New York 18, N.Y.



Graceful white ceramic dish that rises shell-over-shell; to hold dips or hors d'oeuvres—or to use simply as an eye-pleaser. $8 ppd.
Henrietta Tischler, 837 Madison Avenue, New York 21, N.Y.



Kelly-green mohair sweater, to wear over pants or a tweed skirt—with a scarf, or ropes of beads. Also in a light bright blue, and in plum, violet, yellow, orange, ruby, and sea-green. Sizes: S, M, L. $18.45 ppd. E. Lorence, 667 Lexington Ave., N.Y. 22.

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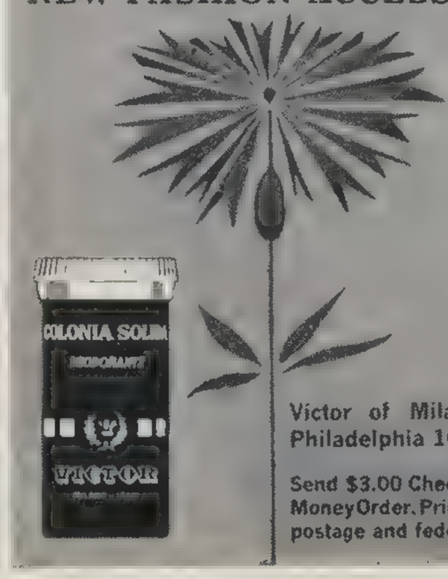
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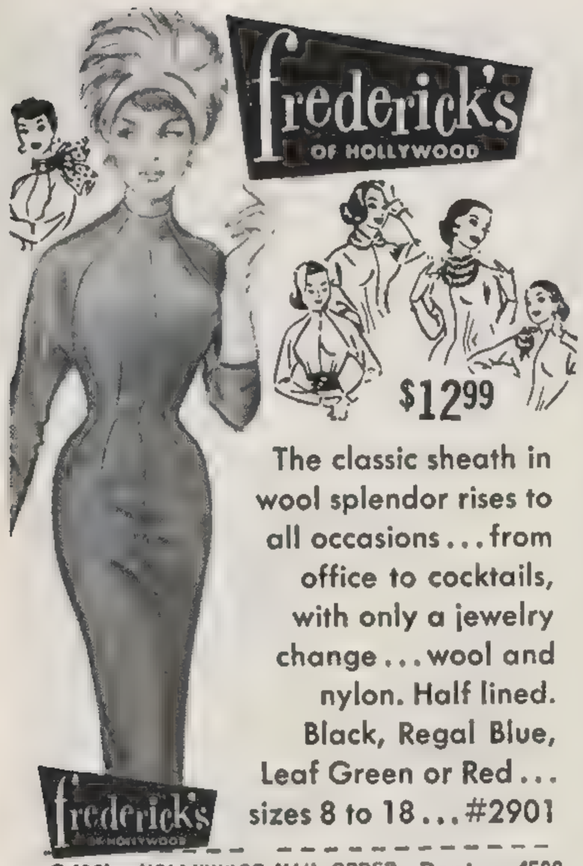
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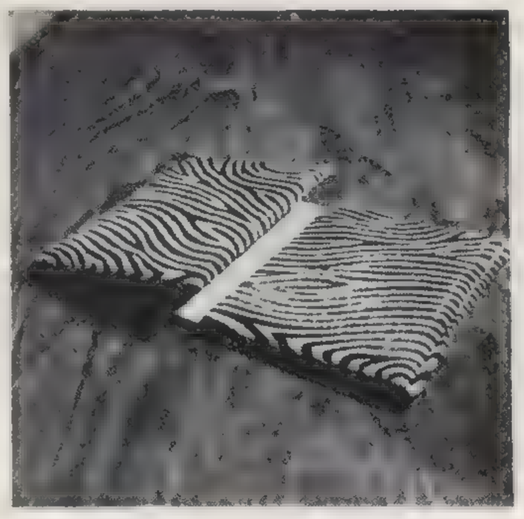


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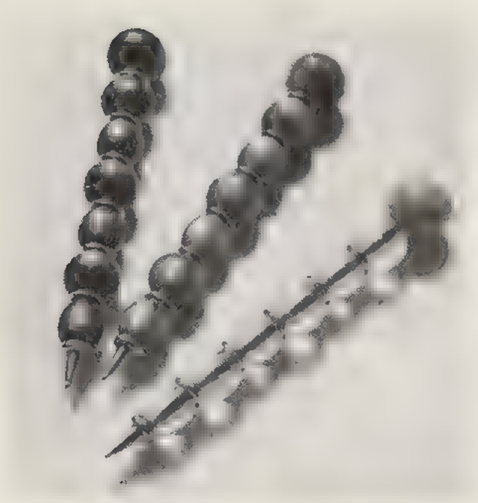
SKETCHES BY EVELYN MARCIL

HOUND

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A dab of a hat—black velvet with a sweep of standaway veiling. To wear—tilted on, front and centre—for theatre, little evenings. $8.30 ppd. By Therese Ahrens at Saks Fifth Avenue, 611 Fifth Avenue, N.Y. 22.



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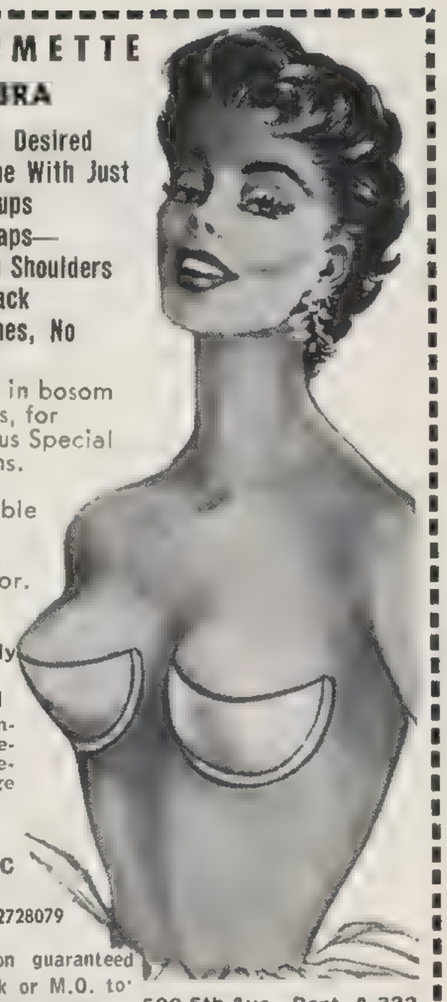
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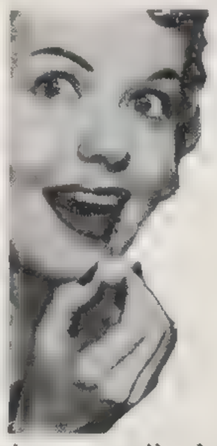
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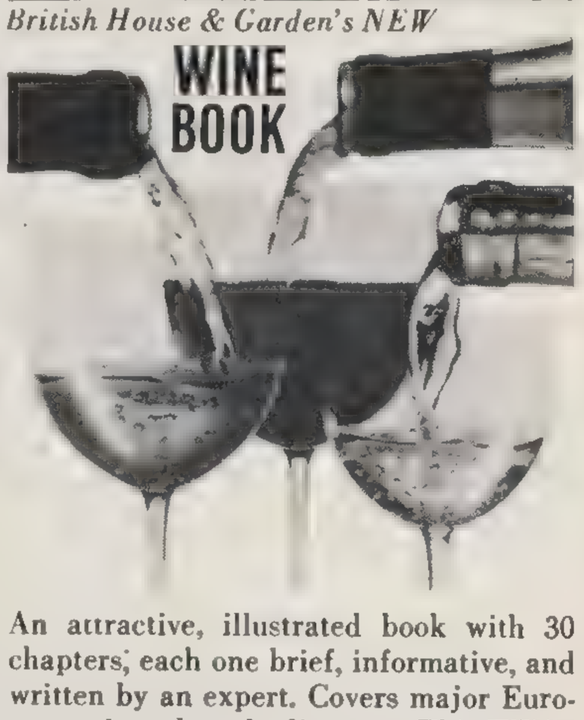
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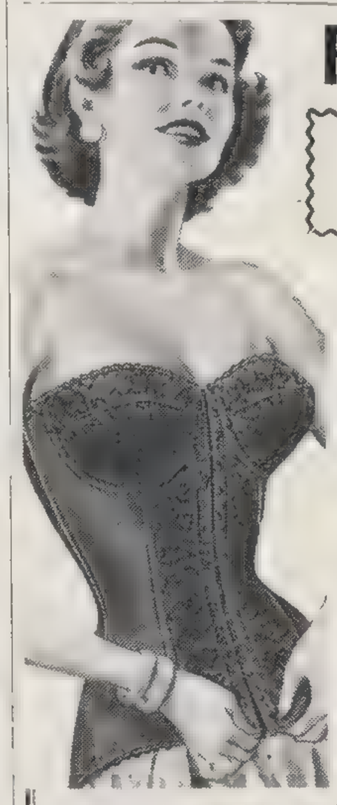
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COLORADO
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Jacksonville ..... Levy's
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IDAHO
Boise ..... Carroll's

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Bloomington ..... Paul Anderson
Chicago ..... Bramson
Decatur ..... Semmel's
Evanston ..... Bramson
Geneva ..... The Little Traveler
Joliet ..... Al Baskin
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KENTUCKY
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Louisville ..... The Stewart Dry Goods Co.
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MARYLAND
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Lansing ..... The Style Shop

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Minneapolis ..... Dayton's
St. Paul ..... Frank Murphy

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Tupelo ..... McGaughy's

MISSOURI
Kansas City ..... Harzfeld's
Poplar Bluff ..... Charles Miller
Sedalia ..... C. W. Flower
St. Louis ..... Famous-Barr

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Billings ..... Doyle's

NEBRASKA
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Rochester ..... McCurdy & Co.
Syracuse ..... Flah & Co.
Westchester, Yonkers ..... John Wanamaker

NORTH CAROLINA
Charlotte ..... Montaldo's
Durham ..... Montaldo's
Greensboro ..... Montaldo's
Winston-Salem ..... Montaldo's

OHIO
Cincinnati ..... Jenny
Cleveland ..... The Halle Bros. Co.
Columbus ..... Montaldo's
Toledo ..... Lasalle's
Youngstown ..... Livingston's

OKLAHOMA
Bartlesville ..... Montaldo's
Enid ..... Newman's
Lawton ..... Scotts
Muskogee ..... Susman's
Tulsa ..... Vandevers

OREGON
Eugene ..... Kaufman Bros.
Portland ..... Meier & Frank
Salem ..... Meier & Frank

PENNSYLVANIA
Allentown ..... Nan Carlby
Easton ..... H. P. Sigal & Sons
Hazleton ..... B. Levin
Jenkintown ..... John Wanamaker
Philadelphia ..... John Wanamaker
Pittsburgh ..... Joseph Horne
Reading ..... Jeannette Shop
Williamsport ..... Lynn-Hayes
Wynnewood ..... John Wanamaker

SOUTH DAKOTA
Huron ..... Berg Style Shop
Mitchell ..... Baron's

TENNESSEE
Jackson ..... Holland's
Martin ..... Merry Lee Shops
Memphis ..... The John Gerber Co.
Millington ..... Cunningham Dress Shop
Murfreesboro ..... Cecil Elrod's French Shoppe
Union City ..... Merry Lee Shops

TEXAS
San Antonio ..... Frost Bros.

UTAH
Salt Lake City ..... Makoff

VIRGINIA
Richmond ..... Montaldo's
Roanoke ..... Smartwear-Irving Saks

WASHINGTON
Seattle ..... Frederick & Nelson
Spokane ..... The Crescent

WEST VIRGINIA
Beckley ..... Rahall's
Bluefield ..... Bradley's
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Kenosha ..... Lepp and Company
Milwaukee ..... Smartwear-Emma Lange

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ARIZONA
Phoenix ..... Diamond's
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Los Angeles ..... Bullock's Downtown
Palm Springs ..... Bullock's
Pasadena ..... Bullock's
San Diego ..... May Co.
San Francisco ..... The Emporium
Santa Ana ..... Bullock's
West Los Angeles ..... Bullock's-Westwood
COLORADO
Denver ..... May-D & F
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Bridgeport ..... D. M. Reed, Inc.
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MARYLAND
Baltimore ..... Hutzler's
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Boston ..... Filene's, all branches
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Detroit ..... The J. L. Hudson Co.
MINNESOTA
Minneapolis ..... Dayton's
St. Paul ..... Dayton's
MISSOURI
St. Louis ..... Stix, Baer & Fuller Country Clothes Shop
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NEW JERSEY
Newark ..... Bambergers
NEW YORK
Brooklyn ..... Abraham & Straus, all stores
Buffalo ..... Wm. Hengerer Co.
Dewitt ..... Flah & Co.
Elmira N Y ..... Rosenbaum's & branches
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Rochester ..... B. Forman Co.
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Columbus ..... The F. & R. Lazarus & Co.
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Jenkintown ..... Strawbridge & Clothier
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SOUTH DAKOTA
Sioux Falls ..... Fantle's
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Memphis ..... Goldsmith's
Knoxville ..... Miller's
TEXAS
Dallas ..... Titche's
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San Antonio ..... Joske's of Texas
UTAH
Ogden ..... L. R. Samuels
Salt Lake City ..... Auerbach's
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Pandora®

The stripe-a-match cardigan in Pandora's own Luxury-Spun 100% Orlon Acrylic—sizes 3 to 6X, about $6; 7 to 14, $7. And to "com-pleat" the fashion picture, Pandora's match-making skirt of 100% wool by Amerotron! Sizes 3 to 6X, about $5; 7 to 14, $6. BLOOMINGDALE'S, NEW YORK CITY & BRANCHES; Hochschild, Kohn, Baltimore; Filene's, Boston; Halle Bros., Cleveland (and Erie); Penn Traffic, Johnstown; J. W. Robinson, Los Angeles; Weinstock, Lubin, Sacramento; Auerbach's, Salt Lake City; Woodward & Lothrop, Wash., D.C.; or write Pandora Knitwear Inc., Dept. V., 1407 Broadway, New York 18.

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VOGUE

AUGUST 1, 1961



© VICKY—"LONDON EVENING STANDARD"

VOGUE'S EYE VIEW OF A LOOK

In the first weeks of June this year, Europeans had a whole new image of the young American woman—gentle, informed, attractive—and Jacqueline Kennedy was its prototype. The clothes she wore played a particularly pleasant rôle in all of this. Distinctive enough to provoke the amusing Vicky cartoon in *The London Evening Standard* reproduced above, dashing enough to cause newspapermen to ask their wives what-do-you-call-a-dress-with-no-sleeves-that-comes-in-two-parts-and-isn't-tight?—the clothes were still so unobtrusive that the wearer was far more significant than what was worn. And while the applause sounds lovely, we're fully aware that the look being applauded isn't essentially new. Mrs. Kennedy has always dressed as she did in Europe—more or less. So have great numbers of young American women—more or less. One unvarying point about this now world-famous American look is that it does vary—from year to year, from woman to woman, from look to look. That theme—and the variations—are what this issue of Vogue is about.























PHOTOGRAPHIC CREDITS ON PAGE 127



FRESH VERSIONS OF THE WORLD-FAMOUS AMERICAN LOOK

New ways to have it on young clothes-money

If there is such a thing as national fashion-character, this is American: a look of ease, of naturalness, of unobtrusive fashion; the effect on its audience has always been "attractive woman, attractive clothes"—in that precise order. Because a charming young woman has typified this kind of fashion for millions of people in Europe, it's now, suddenly, a world-famous look. But the essentials have been around for years—the simple straightforward slip-dresses, the casual pull-over blouses, the uncomplicated suits, the real-life make-up. We've called it—this look of fashion without trying—American Fashion Naturals. And one satisfying thing about it is that it's as prevalent at special-checking-account level as it is in the big-money reaches. Another: although the elements of it are remarkably constant, American Look details are subject to change. This year, this issue of Vogue: these details . . . .

RAWLINGS

Left: Knitted wool sliver for day and late-day; news because it's flared, bloused, brown. (Noted with it, this year's turn of hair—for the shorter. All turns, these pages: Kenneth of Lilly Daché.) By Coleknits; about $55. Lord & Taylor; Rich's; Burdine's; Halle Bros. Kislav gloves. Lipstick, Stendhal's Cannella. *For shops in other cities, see page 52.*





We can't remember a time when cardigans weren't around—but not quite this way. A cardigan now is often the jacket half of the flared-suit excitement (eyes left); or the third dazzle in a three-colour separates setup (for which news, see left again, and on to page 67); or it's a lean young pull-over, as above, under which a sliver of a dress simply slivers.

Left: Pink-and-white tweed cardigan buttoned over a grey-flannel flare, with a pale-pink crêpe blouse bow-tied outside. Wool tweed cardigan, about $55; worsted skirt, about $25; rayon blouse, about $20. All three parts, by B. H. Wragge. At Bonwit Teller; Hutzler's; Julius Garfinckel; I. Magnin.
Right: Pair of natural blondes, in wool bouclé. Cardiganized pull-over (about $30), unsleeved dress (about $35), by Cabana. The big bogus jewel—gilt and a crushed, fake topaz. Pin, costume, and Grandoe gloves at Lord & Taylor. Costume, also at Montaldo's; Neiman-Marcus. *For shops in other cities, see page 52.*

RAWLINGS



famous Americans: the simple slip-dresses that turn up daily, and—in some dazzling cloth—nightly. And even when they turn up by the roomful, they can manage to make crystal clear the wearer's personal fashion stamp—which is the knack of knotting a sash, pinning a jewel, or adding a colour; a knack that's known as making fashion out of clothes.

Above: Flared and knitted sleeveless wool sliver in a flaring sort of red, navy-blue-bound. (The star isn't for spectacular performance, but it might as well be.) By Greta Plattry; about $40. Van S gilt-star pin. This, and the dress, both at Altman's. The dress, also at Wm. H. Block; The Killian Co.
Right: Rib of a dress in ribbed blond cotton corduroy. By Sloat; about $18. De Mario pin. Gloves by Superb. All: Altman's. Dress: Wanamaker's, Phila.; Harzfeld's; also at Frost Bros. *Shops in other cities, page 52.*

RAWLINGS



Self-respect

its source, its power

By Joan Didion

Once, in a dry season, I wrote in large letters across two pages of a notebook that innocence ends when one is stripped of the delusion that one likes oneself. Although now, some years later, I marvel that a mind on the outs with itself should have nonetheless made painstaking record of its every tremor, I recall with embarrassing clarity the flavour of those particular ashes. It was a matter of misplaced self-respect.

I had not been elected to Phi Beta Kappa. This failure could scarcely have been more predictable or less ambiguous (I simply did not have the grades), but I was unnerved by it; I had somehow thought myself a kind of academic Raskolnikov, curiously exempt from the cause-effect relationships that hampered others. Although the situation must have had even then the approximate tragic stature of Scott Fitzgerald's failure to become president of the Princeton Triangle Club, the day that I did not make Phi Beta Kappa nevertheless marked the end of something, and innocence may well be the word for it. I lost the conviction that lights would always turn green for me, the pleasant certainty that those rather passive virtues which had won me approval as a child automatically guaranteed me not only Phi Beta Kappa keys but happiness, honour, and the love of a good man (preferably a cross between Humphrey Bogart in *Casablanca* and one of the Murchisons in a proxy fight); lost a certain touching faith in the totem power of good manners, clean hair, and proven competence on the Stanford-Binet scale. To such doubtful amulets had my self-respect been pinned, and I faced myself that day with the nonplussed wonder of someone who has come across a vampire and found no garlands of garlic at hand.

Although to be driven back upon oneself is an uneasy affair at best, rather like trying to cross a border with borrowed credentials, it seems to me now the one condition necessary to the beginnings of real self-respect. Most of our platitudes notwithstanding, self-deception remains the most difficult deception. The charms that work on others count for nothing in that devastatingly well-lit back alley where one keeps assignations with oneself: no winning smiles will do here, no prettily drawn lists of good intentions. With the desperate agility of a crooked faro dealer who spots Bat Masterson about to cut himself into the game, one shuffles flashily but in vain through one's marked cards—the kindness done for the wrong reason, the apparent triumph which had involved no real effort, the seemingly heroic act into which one had been shamed. The dismal fact is that self-respect has nothing to do with the approval of others—who are, after all, deceived easily enough; has nothing to do with reputation—which, as Rhett Butler told Scarlett O'Hara, is something that people with courage can do without.

To do without self-respect, on the other hand, is to be an unwilling audience of one to an interminable home movie that documents one's failings, both real and imagined, with fresh footage spliced in for each screening. *There's the glass you broke in anger, there's the hurt on X's face; watch now, this next scene, the night Y came back from Houston, see how you muff this one.* To live without self-respect is to lie awake some night, beyond the reach of warm milk, phenobarbital, and the sleeping hand on the coverlet, counting up the sins of commission and omission, the trusts betrayed, the promises subtly broken, the gifts irrevocably wasted through sloth or cowardice or carelessness. However long we postpone it, we eventually lie down alone in that notoriously uncomfortable bed, the one we make ourselves. Whether or not we sleep in it depends, of course, on whether or not we respect ourselves.

To protest that some fairly improbable people, some people who *could not possibly respect themselves,* seem to sleep easily enough is to miss the point entirely, as surely as those people miss it who think that self-respect has necessarily to do with not having safety pins in one's underwear. There is a common superstition that "self-respect" is a kind of charm against snakes, something that keeps those who have it locked in some unblighted Eden, out of strange beds, ambivalent conversations, and trouble in general. It does not at all. It has nothing to do with the face of things, but concerns instead a separate peace, a private reconciliation. Although the careless, suicidal Julian English in *Appointment in Samarra* and the careless, incurably dishonest Jordan Baker in *The Great Gatsby* seem equally improbable candidates for self-respect, Jordan Baker had it, Julian English did not. With that genius for accommodation more often seen in women than in men, Jordan took her own measure, made her own peace, avoided threats to that peace: "I hate careless people," she told Nick Carraway. "It takes two to make an accident."

Like Jordan Baker, people with self-respect have the courage of their mistakes. They know the price of things. If they choose to commit adultery, they do not then go running, in an access of bad conscience, to receive absolution from the wronged parties; nor do they complain unduly of the unfairness, *the undeserved embarrassment,* of being named corespondent. If they choose to forego their work—say it is screenwriting—in favour of sitting around the Algonquin bar, they do not then wonder bitterly why the Hacketts, and not they, did *Anne Frank.*

In brief, people with self-respect exhibit a certain toughness, a kind of moral nerve; they display what was once called *character,* a quality which, although approved in the abstract, sometimes loses ground to other, more instantly negotiable virtues. The measure of its slipping prestige is that one tends to think of it only in connection with homely children and with United States senators who have been defeated, preferably in the primary, for re-election. Nonetheless, character—the willingness to accept responsibility for one's own life—is the source from which self-respect springs.

Self-respect is something that our grandparents, whether or not they had it, knew all about. They had instilled in them, young, a certain discipline, the sense that one lives by doing things one does not particularly want to do, by putting fears and doubts to one side, by weighing immediate comforts against the possibility of larger, even intangible, comforts. It seemed to the nineteenth century admirable, but not remarkable, that Chinese Gordon put on a clean white suit and held Khartoum against the Mahdi; it did not seem unjust that the way to free land in California involved death and difficulty and dirt. In a diary kept during the winter of 1846, an emigrating twelve-year-old named Narcissa Cornwall noted coolly: "Father was busy reading and did not notice that the house was being filled with strange Indians until Mother spoke about it." Even lacking any clue as to what Mother said, one can scarcely fail to be impressed by the entire incident: the father reading, the Indians filing in, the mother choosing the words that would not alarm, the child duly recording the event and noting further that those particular Indians were not, "fortunately for us," hostile. Indians were simply part of the *donnée.*

In one guise or another, Indians always are. Again, it is a question of recognizing that anything worth having has its price. People who respect themselves are willing to accept the risk that the Indians will be hostile, that the venture will go bankrupt, that the liaison may not turn out to be one in which *every day is a holiday because you're married to me.* They are willing to invest something of themselves; they may not play at all, but when they do play, they know the odds.

That kind of self-respect is a discipline, a habit of mind that can never be faked but can be developed, trained, coaxed forth. It was once suggested to me that, as an antidote to crying, I put my head in a paper bag. As it happens, there is a sound physiological reason, something to do with oxygen, for doing exactly that, but the psychological effect alone is incalculable: it is difficult in the extreme to continue fancying oneself Cathy in *Wuthering Heights* with one's head in a Food Fair bag. There is a similar case for all the small disciplines, unimportant in themselves; imagine maintaining any kind of swoon, commiserative or carnal, in a cold shower.

But those small disciplines are valuable only insofar as they represent larger ones. To say that Waterloo was won on the playing fields of Eton is not to say that Napoleon might have been saved by a crash program in cricket; to give formal dinners in the rain forest would be pointless did not the candlelight flickering on the liana call forth deeper, stronger disciplines, values instilled long before. It is a kind of ritual, helping us to remember who and what we are. In order to remember it, one must have known it.

To have that sense of one's intrinsic worth which, for better or for worse, constitutes self-respect, is potentially to have everything: the ability to discriminate, to love and to remain indifferent. To lack it is to be locked within oneself, paradoxically incapable of either love or indifference. If we do not respect ourselves, we are on the one hand forced to despise those who have so few resources as to consort with us, so little perception as to remain blind to our fatal weaknesses. On the other, we are peculiarly in thrall to everyone we see, curiously determined to live out—since our self-image is untenable—their false notions of us. We flatter ourselves by thinking this compulsion to please others an attractive trait: a gift for imaginative empathy, evidence of our willingness to give. *Of course* we will play Francesca to Paolo, Brett Ashley to Jake, Helen Keller to anyone's Annie Sullivan: no expectation is too misplaced, no rôle too ludicrous. At the mercy of those we can not but hold in contempt, we play rôles doomed to failure before they are begun, each defeat generating fresh despair at the necessity of divining and meeting the next demand made upon us.

It is the phenomenon sometimes called *alienation from self.* In its advanced stages, we no longer answer the telephone, because someone might want something; that we could say *no* without drowning in self-reproach is an idea alien to this game. Every encounter demands too much, tears the nerves, drains the will, and the spectre of something as small as an unanswered letter arouses such disproportionate guilt that one's sanity becomes an object of speculation among one's acquaintances. To assign unanswered letters their proper weight, to free us from the expectations of others, to give us back to ourselves—there lies the great, the singular power of self-respect. Without it, one eventually discovers the final turn of the screw: one runs away to find oneself, and finds no one at home.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . More and more space rockets, their primeval ancestor invented in 1100 by the Chinese, with the next famous ancestor Sir George Cayley's man-carrying glider in 1853, followed by the Wright brothers' first practical plane in 1905, and then in 1926 the first liquid fuel rocket, originated by an American, Professor R. H. Goddard, which led logically to Sputniks, Gagarin, and Shepard. . . . The solid fascinations of the book, *African Encounter*, by Robert Collis (brother of the writer Maurice Collis), the famous Dublin pediatrician, who became head of pediatrics at the teaching hospital in Nigeria, travelled the whole country, saw thousands of children dying from protein malnutrition, a disease called kwashiorkor, visited the ruling chiefs, made his own brilliant diagnoses, and wrote it all with serious wit. . . . Abbé Fulbert Youlou, President of the Republic of the Congo, the former French colony, a priest now without clerical duties, who is said to have his cassocks made in Paris at Dior.

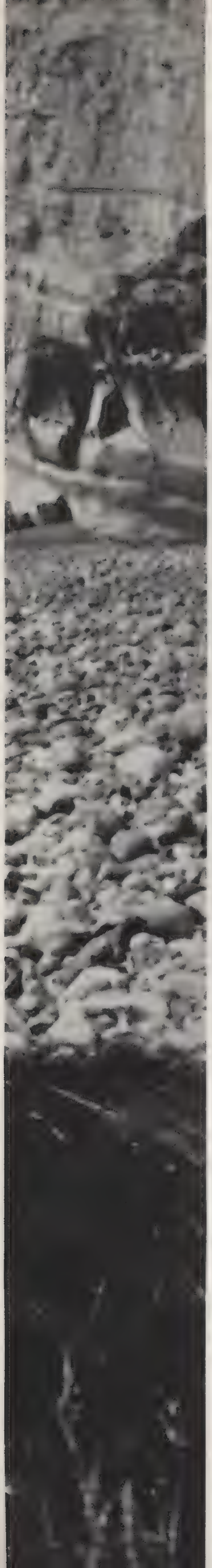
PEOPLE ARE TALKING ABOUT . . . The quick adaptation to earthly uses of instruments developed for the astronauts, among them the small, wireless electrocardiogram instruments that measure heartbeats while the patient walks, talks, exercises; the electronic systems that enable one nurse to take dozens of temperatures and pulse rates at once without leaving her desk. . . . *The Edge of Sadness* by Edwin O'Connor, who makes this novel seem almost claustrophobic in its exact, rich, relentless feeling for the rhythm of life among the Irish in Boston, their close parochial ties weakening from generation to generation, from the tough, self-made man to his grandson, who has a "pleasant, intelligent smile" and wonders politely if the Franciscan administering the last rites to his grandfather might not be a Carthusian. . . . The despair of two hundred lonely, young English wives, all of whom had once worked in offices but were now housebound, child-bound, who wrote to the London *Observer* detailing the "miseries of marriage," their complaints ranging from boredom to the everlasting trivia of household tasks; to those unhappy wives an *Observer* reader suggested: "They may not have considered the possibility of pianoforte playing."

PEOPLE ARE TALKING ABOUT . . . In Paris, the work of the Argentinian writer, Borges, who, jointly with Beckett, received the ten-thousand-dollar Prix International des Éditeurs for his collections of abbreviated, inventive, allusive stories, written in Spanish but published now in French. . . . The interminable simple-minded confusion of *Rocco and His Brothers*, the underfed, overdone Italian movie about a peasant family transplanted from Southern Italy to Milan, where misfortunes befall them with the tragic inevitability of *Uncle Tom's Cabin*. . . . The Geiger counter sensitivity to values for services and household specialties (but not an ample guide in fashions) in Elizabeth Squire's *New York Shopping Guide*.

PEOPLE ARE TALKING ABOUT . . . The British preference for the movies of *The Connection* and *A Raisin in the Sun* to the London productions of either play. . . . The irritating silliness of *The Winter of Our Discontent*, the John Steinbeck novel that slops in worn slippers around the pointless notion that success stands necessarily at an absolute remove from honesty. . . . In Egypt, the Great Sphinx at Giza which now speaks from a taped recording to tourists in German, French, English, and Arabic, to make the absurd point: "I am the Sphinx. . . . Are the days of the Pharaohs gone? No, they are still here." . . . The sign advertising the Bachelor Hotel in Conway, Arkansas: "Family Rates Available."

ANTONIO TAPIES, whose paintings, like his face, have tremendous power, a dramatic use of black, and a certain remoteness, is the most internationally famous of the younger Spanish artists. These days there is always a Tapies somewhere on view. At thirty-seven, this Catalonian, born in Barcelona where he still lives, has won ten important first prizes, including those at the Venice Biennale, Pittsburgh's Carnegie International, Tokyo's International. His paintings have been shown in some twenty cities around the world, in thirty one-man shows, in seventy group shows, bought by almost twenty museums, including those in Brazil, Germany, Italy, Switzerland, Colombia, and the United States. (The first art dealer here to take a chance on him, Martha Jackson, is still his dealer.) Neither public collectors nor private ones have affected him beyond giving him the money to build his own studio away from the apartment he shares with his wife and their three small children. In the studio he usually has several paintings in process, works every day from ten to three, stops for lunch with his family and spends the rest of the day living. At work he wears a gas mask for his materials are dangerous—a thick impasto of powdered marble mixed with a varnish that is synthetic and inflammable. Most of his painting now is for an enormous mural on commission from the University at St. Gall, Switzerland; the Swiss send him wooden panels to be reassembled on the University's walls in a year or so. Totally poised, with a responsive charm, Tapies is young, extraordinarily handsome, with a gutsy, spiny faith in his work, eased by his simplicity and humour. He fought his family of lawyers to leave law school in 1945, now paints the way he wants, what he wants. That the world likes it neither stultifies him nor influences him. He changes and grows to improve Tapies.







Bill Brandt, the great, patient English photographer, gambled for fifteen years with the natural, chance distortions of the camera, and has put that unique work into a book as vibrant, original, and as potentially influential as any book of photography in the last ten years. The book: "Perspective of Nudes." His camera: an old, mahogany, shutterless Kodak, with a wide-angle lens, that once belonged to Scotland Yard. Here, two extraordinary Brandts.

Shiftables

News making the city scene: separates in three-way colours with one big jewel

Just owning a lot of separates never got anybody into fashion-heaven: it takes no special talent simply to fling on a skirt, a top, and a jacket. Where the talent lies, we think, is in putting together a look that's knockout in terms of the best fashion-rules going for the year. Go-go-going in 1961: the idea that three colours, thoughtfully mixed, are at least as arresting as three on a match—and newer, certainly. "Thoughtful" is the word that wants a bit of exploration right here: there are no giveaway price tags attached to the clothes on these pages; there is, though, the very real pleasure of getting a tremendous amount of fashion-satisfaction for a relatively small amount of fashion-money. Note, for example, that while the brown cardigan is obviously happy with the burnt-orange skirt on page 71, there's no indication that they couldn't bear to be parted. For a start, the brown cardigan might move in on the grey skirt from page 73, and what might move with it is the Paisley-brown blouse to be found on the same page. Meanwhile, back at the orange stand: we'd audition the natural-blond cardigan just across the page. Clearly, the variations—and the fashion-dividends here—are multiple, and not strictly in a colour sense. For every woman who decides to play the look at right with a big fake gold ring, for instance, there'll be another who sees it in terms of a huge turquoise pin or a dazzle of tourmaline, or makes the tricolour point (and her personal fashion-stamp) by fabric rather than by colour—replacing knitted pink with, possibly, natural-blond crêpe. Final thought-provoking issue raised by colour: make-up—knowing not only how, but where to draw the line. To which end, this news: eye shadows now come paled, cooled, and subtly greyed. With blues, plums, and pinks, the lipstick that looks just right is rosy; with any colour even remotely red, the lipstick that's wanted is deep and brilliant and unequivocally red; and, as for the entrancing new forest-range of colours—the greens, wood-browns, and stone-greys—there are lipstick-reds that glow with a burnished-gold light (lots of sunshine in this forest).

Pink, cinnamon, and natural blond—brisk blaze of pink, right, touched off under a coolly blond cardigan. This, and the pleated skirt are of Strong, Hewat wool tweed; the unsleeved pull-over, of lamb's wool and Angora. All, by Evan-Picone; jacket about $35, skirt about $30, sweater about $10. Big, bogus ring: big news—this version, by Castlecliff. All: Bonwit Teller. Costume also: Hudson's; Dayton's; I. Magnin. One perfect rose that applies here: Yardley's Natural Rose lipstick. *Shops in other cities, see page 52.*

BERT STERN



Blue, plum, and olive—the pale-blue sweater, go-between for skirt and cardigan. All by Haymaker; the wool sweater (it climbs into turtle territory), about $12; wool tweed skirt, about $16; wool tweed cardigan, about $25 (Ria Herlinger fabric). Monet bracelet. All: Saks Fifth Avenue. Costume: Julius Garfinckel; Rich's; Neiman-Marcus. Gentled lip-colour: Frances Denney True Pink.
Both pages: for shops in other cities, see page 52.

Brown, fizzed brown, and orange– T-stripes playing third colour to a cardigan and gored skirt. Jacket and skirt are deep, fleecy tweeds of wool and reindeer hair (Strong, Hewat fabric). All by Sportwhirl; skirt, about $18; jacket, about $25; knitted cotton put-over, about $9. The pin by Van S. All at De Pinna. Costume, also: Harzfeld's; I. Magnin. Natural pigskin gloves by Superb. Lip-colour for a five-alarm red: Fire Engine by Cutex.

PALUMBO

SEPARATES *continued*





Tobacco, blond, and pumice-grey, *above:* the skirt, a soft crush of unpressed pleats. All by House of Suburbia: the blond put-over and brown cardigan are of wool-and-rabbit's-hair knitted jersey; jacket, about $15; put-over, about $11. Grey worsted flannel skirt, about $20. All, at Bloomingdale's; Kessler's. Van S necklaces.

Print plus check, plus cocoa-brown, *below:* the print, mostly wine; the checks—a sifting of beige, grey, and white. All by Mr. Gee: worsted tweed skirt, about $25; the jacket, of cocoa wool fleece (fabric by Einiger), about $40; the silk twill blouse, about $20. At Miss Bergdorf of Bergdorf Goodman; Joseph Horne.



Grey, blond, a byplay of Paisley, *above:* the print—red, grey, and gold—kindled on white. Blond button-around skirt of wool tweed, about $23; grey jacket of Burlington wool flannel, about $25; rayon challis blouse, about $18. All by Toni Owen. Altman's; Bramson's.

Navy, chamois, and tobacco brown, *left:* the put-over is a sunny crêpe, the jacket and skirt are soft, deep wool fleece (Warren of Stafford fabric). All by Robert Sloan: jacket about $35; skirt about $25; put-over of rayon-and-acetate crêpe (Onondaga fabric), about $15. At Miss Bergdorf of Bergdorf Goodman; Hutzler's; Frost Bros.; I. Magnin. The Van S pin, at Bergdorf Goodman. In-the-pink coral for lips: Germaine Monteil's Watermelon lipstick. For shops in other cities see page 52.



PALUMBO



Grass-roots clothes

Country view, these pages, of the great American look—knit mostly, and a pearl of a plaid

Ever notice this about really top-notch country clothes: root out the solidly grass-green countrifications, and what's left is some of the soundest fashion known in America—the most dashing tweeds, the raciest plaids, and some of the most satisfying slices of sweater-and-skirt life, city or country. In view of which, we think, it's not a bit surprising that when non-Americans define one kind of Typical American Look, it's clothes like these that define the terms. Following here: autumn '61 terms.

Left: Trenched tweed, with plaid bars of black and bronze. In all, a pretty whizz-bang sort of coat, even if it weren't rainproof—which it is. By Pendleton, of wool, with a Milium lining, and a Syl-mer water repellent finish; about $60. Abercrombie & Fitch; Wanamaker's, Phila.; Halle Bros.; Meier & Frank. The extra measure of country pleasure: a crushy leather bag, and lots of knitting—stretch string gloves (by American Astral, at Abercrombie & Fitch), bright-brown knitted helmet (by Vera, at Altman's).

Below: Sweater-and-pants that can be taken as a guidepost for looks of this kind: the carat-yellow cardigan of Orlon is soft and hedgy through the collar, very loose and long-bodied. The knitted wool pants are firmly sweater-stitched in taffy-beige, cut quite straight. Both by White Stag. Each, about $18. Lord & Taylor; Rich's; Dayton's; Frederick & Nelson. Boots: U.S. Keds. The stocking—*not* to wear inside the boots—Emme Boutique stripes, at Lord & Taylor. *Shops in other cities, page 52.*



KAREN RADKAI

Grass roots—cardigan looks

What good country clothes deserve—what they get right here—are good country accessories: marvellous scarfs, fairly staunch boots, a really country-depth of stocking. *Left:* Yellow cardigan suit that's good because it's knitted in firm, big-needle stitches, and shaped along lifetime lines; country, mainly because it's worn with country-ribbed stockings and fleece-lined black corduroy boots. Wool suit, about $60, pull-over about $14. By Geist & Geist. Best & Co.; Halle Bros.; Neiman-Marcus; Makoff. Boots, this page, by U.S. Keds, at Best & Co. Stockings by Phoenix. *Right:* Long, long-haired taupe cardigan, very resourceful at pulling a country look together. Pulled here, a chamois-coloured chamois pull-over, orange stretch pants, and a scarf of many oranges. Cardigan of brushed Orlon, about $20, pull-over about $35, pants of wool flannel and Helanca nylon, about $18. All three by Ulla. Vera scarf. Everything at Miss Bergdorf of Bergdorf Goodman. Cardigan, pull-over, and the pants, are also at Jenny's; Bramson's.
For shops in other cities, turn to page 52.



KAREN RADKAI

Grass roots—new range of sweater

It's no news that sweaters are the backbone of a countrywoman's clothes-life. What's new is the sweaters themselves: soft-collared; with more length, more ease—and more fashion-power to them.

Left: This year's turtle-neck sweater—a rangy towhead of a pull-over in lamb's wool and Angora, with enough collar to hike up into a hood. By Premier; about $15. The straight olive-grey wool flannel pants are by Jack Winter; about $15. Scarf by Vera. All at Altman's. Sweater and pants also at Famous-Barr; Dayton's; I. Magnin. Out-of-doors version of a modern-dance slipper: bright brown brushed pigskin, square-toed. By Ki-Yaks, of Haus of Krause leather.

Right: Two-piece sweater dress, changed in almost every respect (it's tweeded greeny-blue cashmere, to start, with the leggy loose-limbed charm of the best '61 knitting) except this one: it's still the look that a country clothes-life turns on, and the one that doesn't drop a stitch of dash when it's transplanted to cities—with city accessories. By Dalton; about $80. This, at Bonwit Teller; Hudson's; Frost Bros.; I. Magnin.

For shops in other cities, turn to page 52.

KAREN RADKAI





Grass roots—the knitted depths

One notably dashy way to wear the new knitting: several depths at a time—as here. *Left:* Thick knitted checks—white and beige and heather-grey—bloused on a low, elastic band, and worn with a pride of knitted heather pleats. (The pleats, of course, stop at practically nothing—most shirts, and any sweater in these pages would be knockout with them.) The skirt (about $23) and the top (about $13) are by Custom Craft, of Lawford wool. These, and the huge Ronay handbag, at Saks Fifth Avenue. Overblouse and skirt also at Julius Garfinckel; Wm. H. Block, Neiman-Marcus. *Right:* Wonderful country look, knitted cou-à-pie. Turtle-necked black pull-over with sleeves, worn under a putty-beige pull-over without. The black pull-over is about $17; sleeveless pull-over, about $30; and the skirt of the same putty-beige knitting, about $30. All, by Korrigan Lesur, of French Merino wool. Lord & Taylor. Neiman-Marcus; I. Magnin. Phoenix stockings, grey wool crosshatched with beige.
For shops in other cities, turn to page 52.

KAREN RADKAI



Evening dazzle–

At left, ankle-length green-olive satin that's pure shape. And the shape is pure news: overblouse and skirt, very gently fitted and flared with the restraint of a muted trumpet. By Sarff Zumpano, of Staron silk satin. Overblouse, $70; skirt, $115. Henri Bendel.

Silk-swung hair, right, rounded into a brow-tipping pouf of bangs, with a delicious little wisp of cowlick curling off the crown, and a silk-stream of hair pointing down the nape. To wear, evenings, with any dress here and, possibly, a gilt cocarde (the one shown here is by Trifari at Lord & Taylor). Enrico Caruso coiffure.

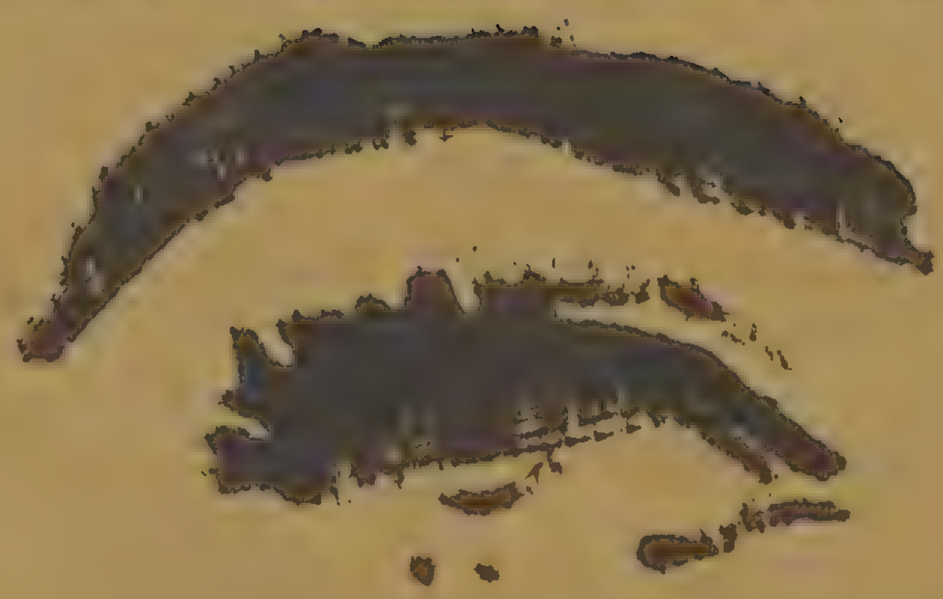
young and simple

A night look that's as plain as day, and as glittering as a brilliant fabric—and a dazzling make-up—can make it. That's the idea here—one of the soundest in fashion as of autumn '61.



Mouchy





Evening dresses—







NEXT IN LINE: FITTED SHAPES

Daytime readings, here, of one reviving new autumn line—fitted through the waist, fluid thereafter. *Near left:* Fitted grey flannel, flared on the bias—one of those unself-consciously good looks that never show the mechanics of simplicity. Only the lifetime effects. By Vera Maxwell, of worsted flannel; about $75. Mosell pin. Hat, Christian Dior-New York. All at Saks Fifth Avenue. Dress, also at Nicholas Ungar. *Far left:* City-country fit of tweed—slender waisted, widened into one of the handsomest of the new coat-shapes. By Ben Zuckerman; black-and-white wool. About $245. Coat, shoes: Saks Fifth Avenue. Coat: Dayton's; Neiman-Marcus. Emmehat.

KAREN RADKAI

NEXT IN LINE: FITTED SHAPES

As near as September to August: that's the measure of fit in much of this autumn's shape news—close but not pressingly so. Here, four readings. *Near right:* City-black wool suit shaped to make the point of fit; jacket on the short side, skirt on the full. By Monte-Sano & Pruzan. At Bonwit Teller; Hutzler's; I. Magnin. Lederer handbag. Rinaldi shoes. Sally Victor hat—green velvet on the dashing side. *Far right:* Dinner look with the smallest waist, closest curves—coat and dress, flaring in ribbed black silk and worsted. By Larry Aldrich, in an Onondaga fabric. At Bergdorf Goodman; Nan Duskin; Joseph Magnin. The opera pumps by Andrew Geller.



KAREN RADKAI



WHAT YOU SHOULD KNOW ABOUT THE BIRTH-CONTROL PILL

EDITOR'S NOTE: *Earl Ubell, a thin, wiry man, follows strictly the rules for good science writers, neither too jolly popular nor obscure. Science editor for the* New York Herald Tribune, *he wrote that newspaper's front page stories on the space flight of Commander Alan B. Shepard, wrote for last May's Vogue the article "Are You Illiterate About Science?" He has won many awards, travels along an almost continuous circuit of conferences on science and medicine.*

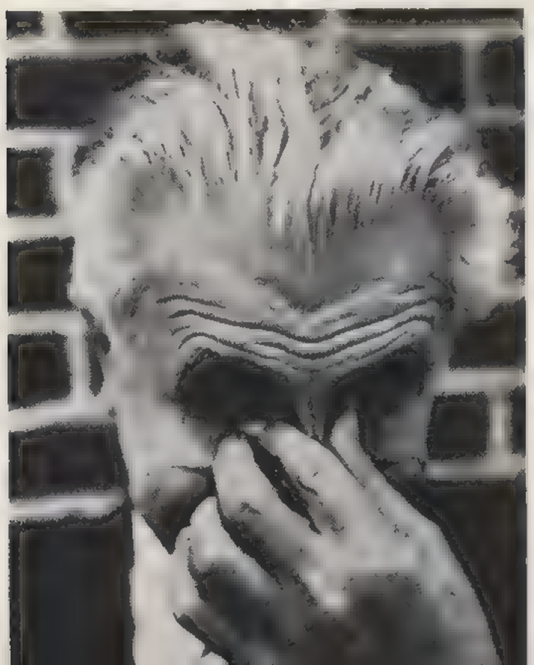
With their morning coffee, more than one hundred thousand American women pop a special pill into their mouths. Each day another five hundred women join the ritual. And within a few years, millions of wives will depend on that little pink pill to prevent pregnancy. (There is even the possibility that the pill may reduce the number of cancers of the womb and of the breast.)

That tablet of powerful artificial hormones—tinier than an aspirin—has won the status of the world's first safe, effective oral contraceptive: Enovid. It works almost 100 per cent of the time.

Although Enovid now bears too high a price tag for use in underdeveloped, over-populated nations, in the U. S., it can be bought on a doctor's prescription for $3.50 a month. Within ten years, mass production or a cheaper kindred chemical may give crowded countries a potent weapon against uncontrolled, stifling human reproduction.

By a curious twist of biological fate, this birth-control medicine may turn out to have death-control power as well. Preliminary figures show that Enovid may cut the proportion of cancers of the womb and perhaps cancers of the breast. But Enovid as a cancer preventative is not proved.

To find out more about the pink pills, I talked to Dr. Gregory Pincus, biologist and humanitarian. Not a physician, he is the man most responsible for the development of oral contraceptives. He had just returned after two months of lecturing and teaching in India. Tired, he wanted to relax at a dinner with close friends and with his wife, Elizabeth, a former social worker.



"But it's important that every woman know about these chemicals," this fifty-eight-year-old researcher said, "so join us for dinner and we'll talk."

With his long, white hair, his small brush moustache, and black-haloed eyes, Dr. Pincus is an elder statesman of science—eloquent, concerned, and intellectually penetrating. At present, Dr. Pincus directs research at the Worcester Foundation for Experimental Biology at Shrewsbury, Massachusetts, an institution he founded with Dr. Hudson Hoagland in 1944 after teaching and research work in England and Germany, at Harvard, and at Clark University in Worcester.

"We set up the laboratory because we were getting more money for research than all the other graduate departments at Clark University combined. It was getting embarrassing," Dr. Pincus said. He ran his index finger over his little grey moustache, a habit he has when he's considering a point. He chuckled as if at a long-ago joke. To his friends and family, he is "Goody," a mystery nickname taken from his unused middle name, Goodwin. All his life, "Goody" Pincus has been trying to understand the greatest wonder of life: reproduction, the biological drama that has caught the imagination of the human mind at all times and in all places.

Actually, research on the birth-control pills started in 1950 or 1951 after a conversation with Margaret Sanger, the birth-control pioneer. "I wasn't looking for an oral contraceptive," Dr. Pincus recalled: "I had been studying reproductive physiology for twenty-five years when Margaret Sanger visited me at Worcester. She said: 'Scientists ought to invent something practical in birth control. The best method would be as natural as one could make it . . . a pill to affect physiology.' She got Planned Parenthood to give us a pilot grant of $2,800 to start the research."

In the preceding thirty years, Dr. Pincus and a host of other scientists had mapped out the female reproductive cycle. They understood—with some details missing—the menses, the production of eggs from the ovary, and the streams of interlacing hormones that set the timer on the whole operation. At the network's centre lies the pituitary gland, a walnut-sized organ deep in the brain. The pituitary releases a chemical into the blood to signal the ovary to produce an egg. If this chemical control line could be cut safely, a woman would not ovulate and conception would be prevented.

In 1936 Dr. Maurice Freeman discovered a chemical excreted by the ovary that prevents ovulation: a natural hormone called progesterone. It is part of the intricate start-and-stop



BY EARL UBELL

reproductive mechanism. It stops further egg production once a single egg is fertilized; it starts growth in the lining of the womb to prepare the physiological environment for the egg.

With his colleague, Dr. Min Chueh Chang, Dr. Pincus began work on progesterone. Physicians had injected progesterone into pregnant women to prevent miscarriages, to make the womb as receptive as possible.

Dr. Pincus first tried to see if progesterone would stop ovulation if taken by mouth. He and Dr. Chang fed the chemical to female rabbits and rats before putting them into cages with potent males. At the proper dosage, the rodents remained barren—no litters. Ovulation had stopped; the stuff worked. How about human beings?

To find out, Dr. Pincus teamed up in 1952 with Dr. John Rock, a medical doctor and a clinical professor of gynecology at Harvard who also ran a fertility clinic in Brookline, Massachusetts. With Dr. Pincus looking over his shoulder (figuratively speaking), Dr. Rock gave big oral doses of progesterone to twenty-nine women. Every day, starting with the fifth day after menses began and ending on the twenty-fifth day, the women took 300-milligram (about a hundredth of an ounce) pills. Ovulation, supposed to take place on or about the fourteenth day, ceased for most of the women.

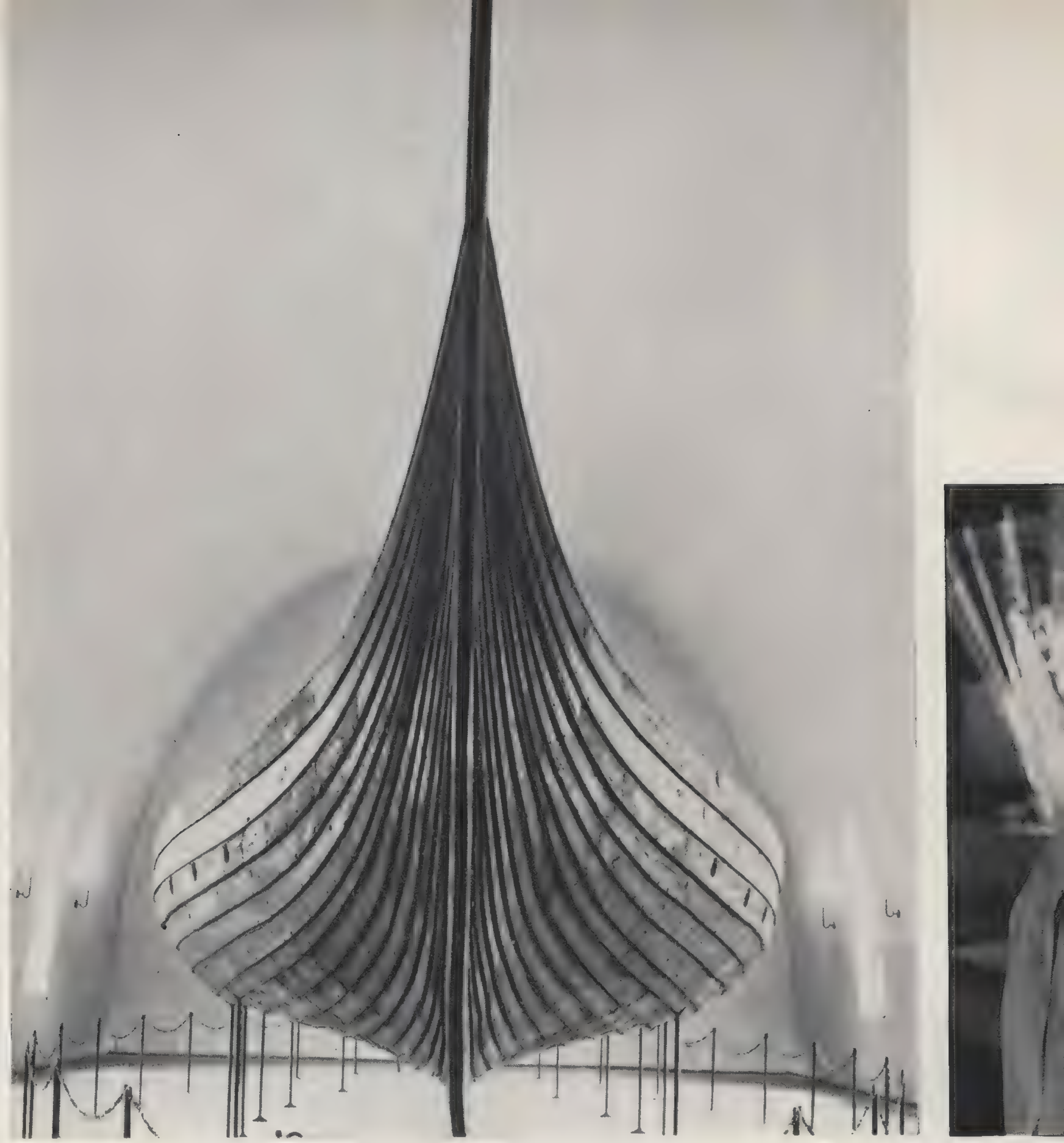
The experiment proved Dr. Pincus's contention: oral progesterone could stop ovulation. But the drug failed to answer Margaret Sanger's question. Very expensive, the drug at best stopped the eggs only four out of five times. With those odds, the risk was too great.

Dr. Pincus and Dr. Chang screened many progesterone-like hormones. Among nearly two hundred, they found several which, given orally, suppressed ovulation in animals. The best turned out to be 17-alpha-ethinyl-estraenolone, a synthetic derived from Mexican yams. It belonged to a family of chemicals called progestins because they acted like progesterone.

In 1953, Dr. Rock tried it on his patients. He needed 10 milligrams—one thirtieth the progesterone dose—to stop ovulation in practically all the women. By giving it only twenty days a month, he maintained their regular menstrual cycle without ovulation. When he withheld the pills altogether, many of the volunteers became *(Continued on page 128)*

DR. GREGORY PINCUS, THE MAN MOST RESPONSIBLE FOR THE DEVELOPMENT OF THE BIRTH-CONTROL PILL

INGER ABRAHAMSEN



The black beauty of an enormous Viking ship under a great high curved roof, completely white.

"NOT IN THE TRAVEL BOOKS"

POINTS ABOUT OSLO
STOCKHOLM
COPENHAGEN
HELSINKI

BY ALLENE TALMEY

Who tells you that one of the world's greatest excitements to the eye is the beauty of the mathematical curve of the black Viking ships in Oslo? Or that Stockholm has a grey beauty even in sunlight, that the airport on arrival is a madhouse, and that one of the greatest Shakespearean directors is Alf Sjöberg? Who tells you that on the outskirts of Copenhagen there are lavender thistles, orange field poppies, stooks of hay, and old farms, their roofs green with moss? Who tells you that the Helsinki airport is gentle, orderly, and quick; that the harbour at night has a strange magic of acid-green lights, flaming on naval derricks? Nobody told me.

OSLO

Nothing, thank God, is quaint in Oslo. From the boats in the harbour of the Oslofjord, the mountains behind the city look like wide, dark, intricate braid, with a narrower band of braid for the trees, an even narrower one for the cliffs and rocks, and finally the narrowest braid of all where the waters lie dark in shadow.... Vaudeville never died in Oslo; at the Chat Noir, a small night place, an American girl did bumps and grinds, a team of acrobats jumped a Trampo-



The glass cube of the Korsmo house on an Oslo wooded hill. The house is ingeniously comfortable in black and white, with brilliant cushions, brilliant unframed abstractions at random on the long slab walls, barred vertically in black, hiding shelves.





Mrs. Grete Prytz Korsmo, one of the greatest Norwegian designers, famous internationally for her beautiful enamels. Below: the old dentist chair she uses to lift her modern objects into her basement kiln.

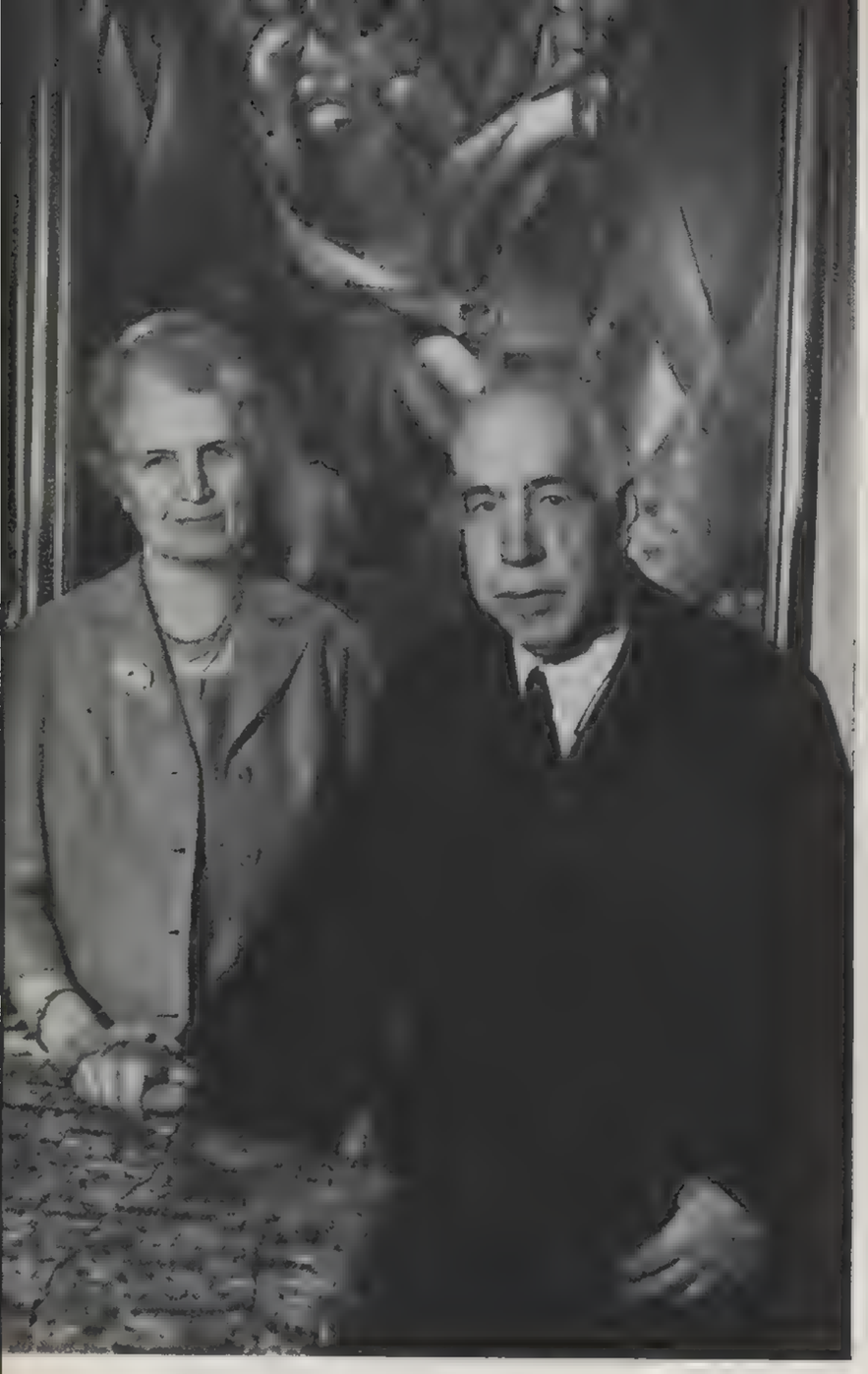


line to Yale's "Boola Boola".... In the park of the National Theatre, there are statues of two great dramatists—Ibsen with his hands behind his back, Björnson with his hands on his hips.... In the Continental Hotel, where the service is good, and the view from the $10 rooms on the tenth floor, with balcony, is enchanting, the Theatercaféen has the bustling look of people enjoying themselves, relaxing with open sandwiches, beer, and the sight of innumerable pretty girls.... Salmon—salted before smoked, and served with scrambled eggs and hot creamed spinach—or even more marvellous the salmon called *gravlux*, cured with sugar and brandy.... The National Art Gallery with one big superb room holding only the works of the painter, Edvard Munch who had a thing for death and sickness and invalids. One of his most beautiful paintings is "Spring," with a patient, a watching nurse, and frail curtains, glowing and blowing in a sunny breeze.... The only painting there by an American is an Andrew Wyeth, given by an ambassador from the United States. In other galleries are some contemporary French, plus a mass of anecdotal paintings of fishermen in dories, all looking like those 1910 Cod Liver Oil advertisements.... The Naiads restaurant with its enormous picture windows with lively views of the fjord and the big steamers, the freighters, the sailboats. Wonderful sea trout, faintly pink, with boiled potatoes and melted butter.... At the Folk Museum, the wooden Stave Church, built about 1200. Complicated in design, with wooden crosses and dragon heads, with six roofs, three of them useful, the upper three only for decoration and to the glory of God. Its architectural style is a combination of Romanesque and Pre-Christian, its elaborate carvings of animals and flowers sometimes go back to the Norse myths, the prowess of Baldur; over the altar, the Last Supper.... At the Hotel Bristol, two restaurants, one big and bright with music and dancing; the other small, painted in mutton-gravy brown, where the service is first ingratiating and then appalling.... The delicate charm of the Tamburen Inn at Fredrikstad, south of Oslo, where in the old fortified town Per Tannum has founded "Plus," a cooperative venture with its objective the placing of artists, artisans, and industry into one attractive package. (Although Norway has some masterfully designed glass and china, tourists fall in love with hairy grey walrus-skin change purses.) Warning: the delightful, helpful hall porters have an air of glib knowledge, actually know nothing.

HANS HAMMARSKIÖLD



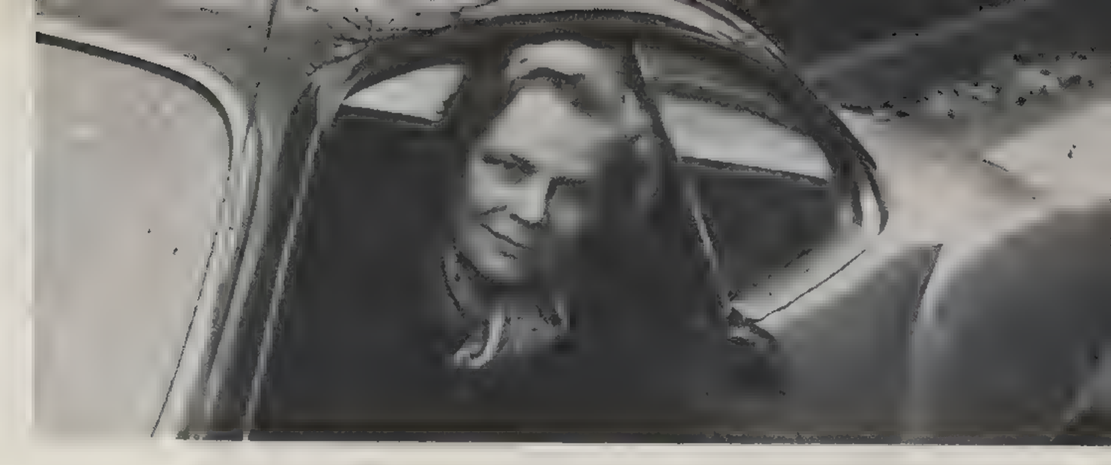
The Chartres cathedral of all Stave churches



The great physicist Niels Bohr with his beautiful wife, standing in front of their Cubist painting by Metzinger.



Below: Professor Arne Jacobsen, table architect who designs schoolhouses, town halls (stairway *above*), silver, textiles, chairs, hotels, even the new St. Catherine's College at England's Oxford University.



Mrs. Lis Groes, a member of the Danish Parliament, former Minister of Commerce, has ten children, and smokes cigars after breakfast.

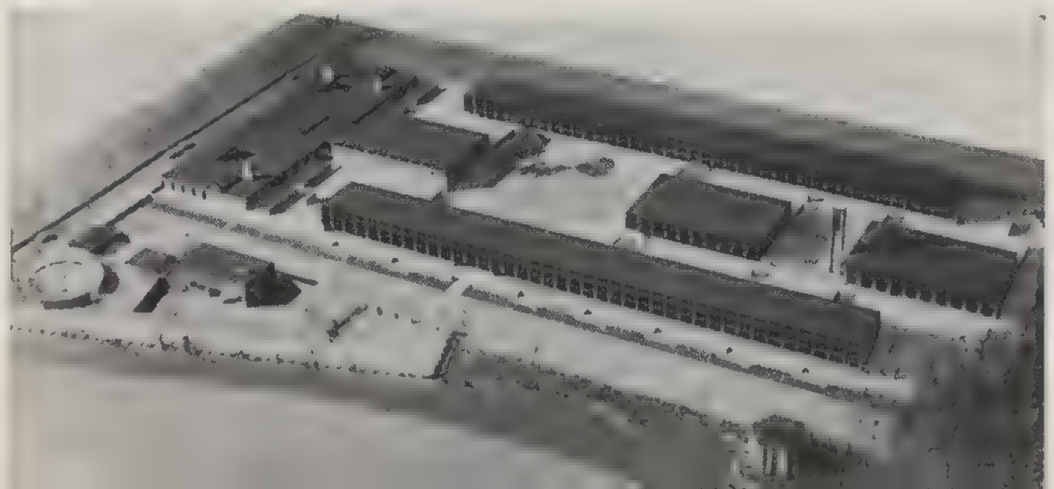
COPENHAGEN

The feeling of Copenhagen is quick, the look is brick, the streets cramped, the store windows miracles of beautiful contemporary furniture, of silver and stainless steel with stark curves. Where the buildings are old, they look Dutchy, where they are new, they are glassy and might be set down in Stockholm, New York, London, Chicago. . . . At the Hotel d'Angleterre, an old white palace, rich and comfortable, its terrace crowded for lunch, the trucks and taxis rush by, the Rolls-Royces and Bentleys stop. . . . The white-washed brick museum, Louisiana, with its glass walls, its Japanese effects of water, brooks, steppingstones, and screens, is the brilliant creation of Knud Jensen, a thin, very blond young man, his face tanned, his eyes turquoise blue, who always seems to be rushing in five minutes late, breathless; he directs its chamber music concerts, its numerous publications, and its loan exhibitions; since its opening in July 1958 more than 500,000 visitors, not counting children, have wandered around. . . . All manicurists have large vocabularies of Revlon English—no matter how peccable their other words, they ask impeccably: "Fire and Ice? Butterfly Pink? Persian Melon?". . . Mrs. Lis Groes, tall, thin, blond, with a deep voice and a wonderful laugh, is a Parliament member, was the first woman Minister of Commerce, a specialist in consumer problems and the shipping industry. (She gets seasick on ships.)

On Saturday nights the young set go to the charming, small, white Hotel Bellevue at Klampenborg on the sea. On the dance floor they either fling about wildly like GI's in World War II movies or they barely move in a dreamy trance. The Bloods drink gin and tonic, but the well-dressed young men in fancy beards with deliberately blank expressions take Coca-Cola or imported beer. . . . The great architect is Arne Jacobsen, a small, white-haired man, with a sharp, definite mind, a passion for gardening, an extraordinary sense of proportion and clean line. . . . At small kiosks the Danes buy quantities of *varme pølser*, a thin, shocking-pink frankfurter with almost no taste, stuck in a cold hunk of roll. . . . In the Tivoli Gardens, the Belle Terasse is a delightful, pretty restaurant which looks like an old-fashioned winter garden; there the waiters give customers tender, loving care. . . . The best *tournedos* with béarnaise sauce are at the Angleterre. . . . Professor Niels Bohr, who just added in June a Harvard University honorary degree to his incredible list of honours, including the Nobel Prize thirty-nine years ago, lives in a remarkable castle, likes especially a large and intricate Metzinger Cubist painting that he bought at a Copenhagen auction for something less than $100 in 1932. "With that purchase," he said to me, "everyone knew I was not quite right in the head."

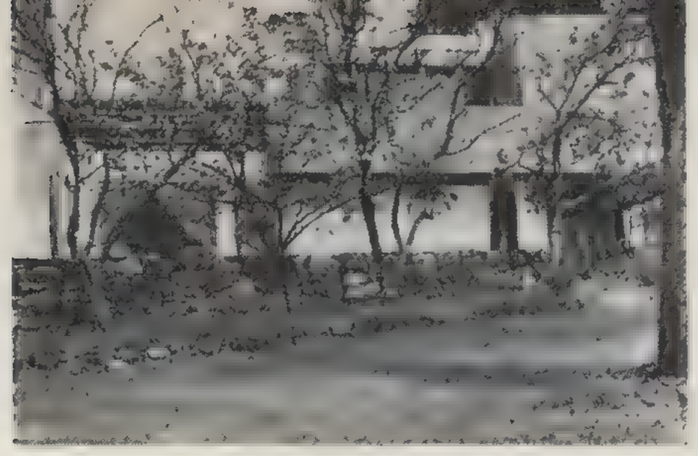
Knud Jensen, founder and director of the new modern museum, Louisiana, by the sea.





Jacobsen's model for St. Catherine's College.

HANS HAMMARSKIÖLD



Alvar Aalto's own house, human in scale, with a dead tree like a marvellous piece of sculpture.

HELSINKI

In Finland, the first art is architecture, its second one an extraordinary absorption in design—ceramics, rugs, glass, textiles, furniture, stainless steel, china, and marvellous kitchen stuff. . . . In Senate Square, an enormous treeless expanse, stands a tall statue of moustached Alexander II, Emperor of all the Russias. During the summer, small purple flowers ring the dark red granite monument, dated 1863. . . . In Stockmann's department store the young squeeze into small booths to listen to a record of Louis Armstrong doing "I Feel Like a Motherless Child." . . . Helsinki raspberries are deeply cupped, as aromatic as Arpège. . . . The bath *akka*, the old, comfortable woman at the *sauna*, the steam baths, has hands soft as flour. . . . In front of the President's Palace, down by the water front, the morning market looks like Marseilles, the fish women flipping herrings, little girls blowing balloons of bubble gum, and old men at their orange-awning stands wear great pocketbooks with double clasps to make and protect change. . . . Everyone knows the famous Mrs. Gullichsen, a woman of massive charm and gaiety, the power behind Artek and the Finnish Arts Society; her aim, better design for all. . . . One of the most beautiful restaurants is the Fiskartorpet, which means Fish Hut. (This is the same kind of semantic downstartism that calls a Newport marble mansion a cottage.) The Hut is really a big round room, set by an inlet of the Gulf of Finland with enchanted gardens, tall fir trees, and a view so ravishing that it looks phony. . . . A short, frantically busy architect, Alvar Aalto, has his studio in Helsinki, is always on the wing; he is doing a new city centre for Helsinki; a civic centre in the town where Volkswagens are made in West Germany; a dozen other big scale projects. His first important believer was Mrs. Gullichsen, whose financial interests span the country's resources. In 1937, when Aalto designed the Savoy restaurant, Mrs. Gullichsen tried to persuade the restaurant's owner to buy two large Braque oils for one wall. He refused, said they were too modern. . . . Salesgirls identify glass and ceramics by designers, know the exquisite, earthy, honest bowls of Salmenhaara, the smoky glasses of Franck. . . . The ducks near the wharves have orange feet and bruised yellow bills.



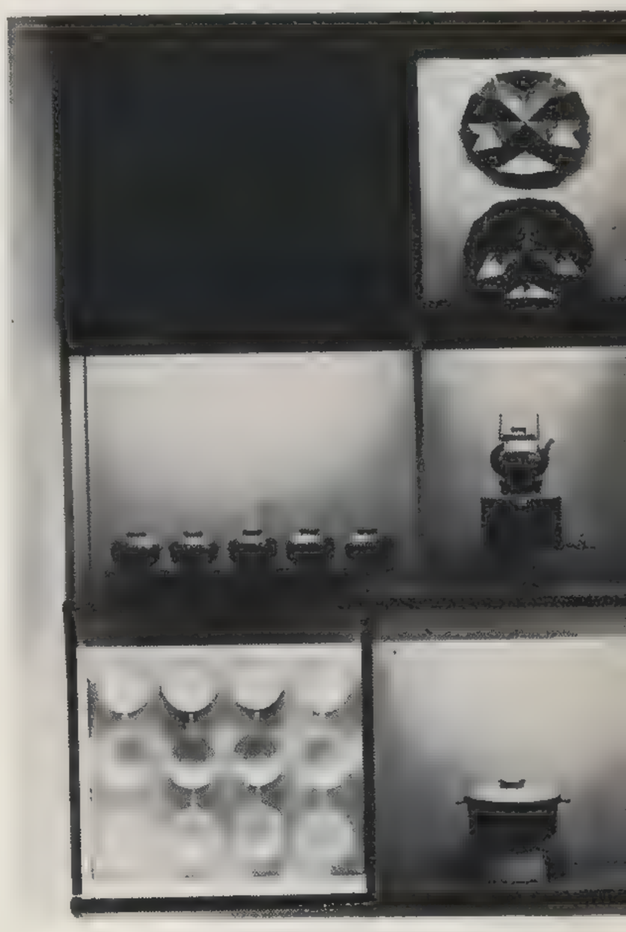
The greatest living architect in Finland, Alvar Aalto, whose buildings are all over the world.



Mrs. Maire Gullichsen, a powerful force in Finnish design; her notable house, Villa Mairea, was an early design by Aalto.



Extraordinary glass bottles by the Finnish designers, Toikka and by Saara Hopea of the Iittala Glassworks.



A variety of stoneware from the Arabia Potteries.

Kaj Franck, with his glass mobile, "The Bells of Athens," for the Milan Triennale last year.





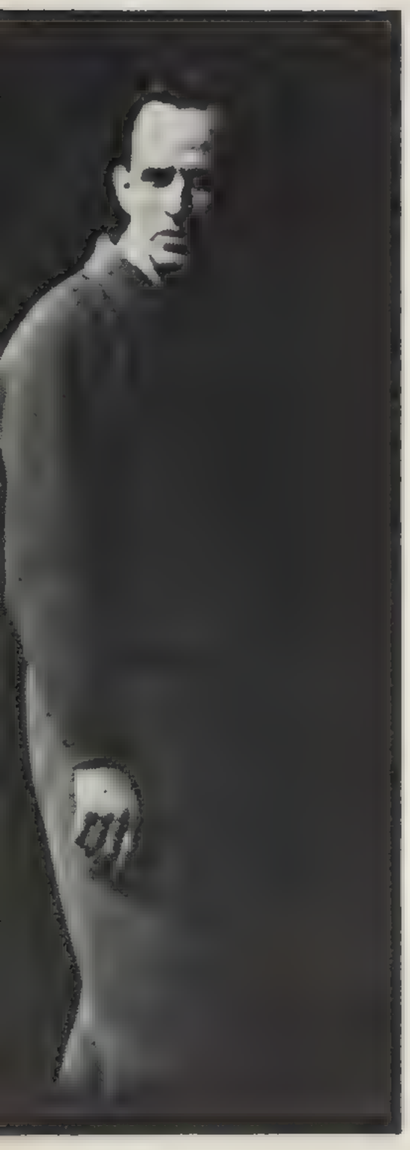
Sven Erik Skawonius, one of the best stage designers in Sweden; until recently head of the Swedish Society for Industrial Design.

STOCKHOLM

Stockholm, definitely not the Venice of the North, has a lively sun-touched grey, creams off to white, dips down to the glow of terra cotta, with always in the distance greenly tarnished copper on cupolas, with an odd cluster here and there of four or five glass and aluminum office buildings. (Oslo, on the other hand, seems to combine creamy-yellow with grey.) . . . When the tourists rush to the cool pleasures of Scandinavia, the Scandinavians take off to the hot climates, to Ischia and Greece. . . . Alf Sjöberg, who has an actor's worn face, pale eyebrows, rich blue eyes, a large nose, and a resonant voice, is a power at the Royal Dramatic Theatre where actors are engaged by the year for repertory, can rehearse for three months, try experiments that practically no other theatre allows. When Sjöberg started at the gay, white and gold, rosy-curtained Royal Dramatic School he acted with young Greta Garbo, later taught Ingrid Bergman there. Although he has made only fifteen films, two of them are recognized masterpieces, *Frenzy* and *Miss Julie.* (Strindberg's play, *Miss Julie*, is particularly popular in Japan, where that aristocratic spinster, who falls in love with a servant and kills herself, becomes the daughter of a samurai and commits hara-kiri.) . . . At some of the terrace cafés where people stop for coffee and cream pastries, only an educated palate can tell whether the filling is Mennen's or Williams' shaving cream, whether the stuff was sprayed or tubed. . . . The designer Sven Erik Skawonius has remarkable taste, remarkably non-specialized. A small man, with a crew-cut beard, quick hands, and an unconscious elegance, he has worked on a variety of materials, has a passion, as so many Swedes do, for the theatre. (In all Scandinavia, the Danish silver is superb, the Danish furniture perhaps the best. Finnish cutlery is fine, the colour combinations of its textiles are wonderful, its potteries outstanding. Norwegian enamels and wooden work are simple, lovely. Sweden has the best textiles, especially those of Astrid Sampe, and its glass and china are knockout.) . . . Minister Lindström is a pretty woman who was brought in about seven years ago to do some clean sweeping in the fields of child care, mothers' allowances, day nurseries, and to oversee the applications for citizenship. A country eager



Mrs. Ulla Lindström, Minister without Portfolio, the only woman in the Swedish Cabinet.



Ingmar Bergman, eccentric, self-willed, the most famous of the Swedish movie directors.

Gunnar and Alva Myrdal: he is the distinguished economist and politician; she is a Swedish Ambassador at Large, her scope the world.





Alf Sjöberg, a profound man of the theatre, director of the famous movie, *Miss Julie*, producer-director of eleven superb Shakespearean productions, of O'Neill, Strindberg, Arthur Miller, and Saroyan.



Kerstin Meyer not only has a young rich mezzo-soprano voice, but the legs to play Octavian in *Der Rosenkavalier.*

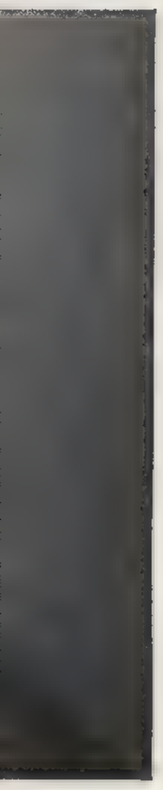


The only eighteenth-century theatre still in use —the Court Theatre at Drottningholm Palace.

for immigrants, Sweden is an asylum for Hungarians and workers from the Baltic countries. To Mrs. Lindström, they have brought not just manpower but a spiritual force to the country. . . . At the Grand, a hotel run with the proper tension to see that the guests get what they need, no tips are allowed by room guests. The view from its front rooms, with the King's Palace and the classic government buildings across a wide stretch of water, is one of the most beautiful in the world. Saturday nights the Caravelle-jet Set comes to the Grand to dance; they just lean on each other to music. . . . Coulibac à la Russe is delicious at Riche, an old-fashioned restaurant with dark-red velvet banquettes, an ambience as though the management expected, not international tourists, but whole families of Russian Grand Dukes. . . . Ambassador Myrdal has special good looks, a blond charm. For vacations she goes to Stockholm for a binge of theatre, every night. After some forty years of marriage to Gunnar Myrdal, who wrote the classic *An American Dilemma* and, more recently, *Beyond the Welfare State*, Mrs. Myrdal finds no end to the fascinations of talking to her husband. She has the normal bedside manner of diplomats in neutralist countries. . . . The landscape beauties of the extraordinary Asplund Cemetery include great groves of birch trees, long peaceful vistas, graves without monuments under fir trees, and only an exquisitely proportioned white building for services. Passing by: old women with flowers in paper bags. No sound. . . . The narrow Court Theatre at Drottningholm, where eighteenth-century operas are played with the original eighteenth-century sets and effects, has a marvellous faded charm; its orchestral musicians in breeches and velvet jackets wear white wigs and heavy tortoise eyeglasses. Not a reconstruction, this opera house is the original, the only one of its kind in the world. Backstage, the Director General asked me if I wanted to hear eighteenth-century stage thunder. When he pulled hard on a long, knotted rope and tipped, high in the flies, a barrel of gravel, I heard thunder that used to delight King Gustav III and his mother, Lovisa Ulrika. . . . Anders Tengbom, a tall, dark, good-looking man, is the architect of a new kind of hospital—surgical and general patients in buildings to the right, mental patients in buildings to the left. . . . Sunday is the big excursion day at Bromma Airport; there, three-year-old children happy with ice cream cones, leaking them on departing passengers. . . . The pleasures of the department store, N K, are like a ragout of Bergdorf Goodman, Georg Jensen, and Macy's basement. . . . From Stockholm, Mrs. Tor Bonnier, a beautiful, energetic Dane, writes under her maiden name, Jytte Kaastrup-Olsen, for the Copenhagen newspaper, *Information.* (Towards the end of World War II, Mrs. Bonnier and others of the *Information* staff in the Resistance movement took over the paper from the Germans at pistol point.) In the fantastic Bonnier house are portraits of Bonniers authors—Tolstoy, Selma Lagerlöf, Pasternak, Lagerkvist, Mann, Momberg, Hemingway—a gallery of hundreds of writers, international, unique.



Anders Tengbom, one of the most inventive of the non-glass-steel architects, designer of the new building for the newspaper, *Svenska Dagbladet.*





Mr. and Mrs. Tor Bonnier in their house; behind them, portraits of some Bonniers authors. The company publishes books, magazines, newspapers, has a powerful influence in Scandinavia.

HANS HAMMARSKIÖLD



Left: Getting the downbeat here, a low, circular-flared skirt on a straight, sleeveless top. By Sportwhirl, of brown and white plaid wool; about $25 at Saks Fifth Avenue; Dayton's; Harzfeld's.

Right: Pull-over top that rests on a cone-shaped skirt; both string-coloured. By Teal Traina, of Jasco double-knitted worsted jersey; about $145 at Henri Bendel; Bramson's; Harzfeld's. Other shops, p. 52.

American flare—starting young

Left: **Dress with long, easy top, a skirt that gets a low bounce from side pleats. Plaid wool in grey-blue-white, sashed in leather. A Mr. Mort junior; about $23. Saks Fifth Avenue; Julius Garfinckel.** *Right:* **Plumb-line dress with stitched edges, polo-coat sash, skirt eased to a bell-shape. Wool-and-fur-blend tweed, in string-colour. By Nantucket Naturals, of Hockanum fabric; about $55. Lord & Taylor; Rich's. Other shops, p. 52.**

Why your hair doesn't keep its set

Curious thing about women's hair today: it's never looked prettier, more natural, or more becoming—for such a brief period of time. We're speaking, too, of hair that's used to the very best things in life—a top-notch permanent when needed, treatments when indicated, trimming on the dot; in a word, the salon-works. Yet, the disturbing facts about this gently curried hair seem to be that, turned out—ravishingly—on Monday by even the most gifted hairdresser, it's apt to be hopelessly flat by Wednesday, and back at the salon in a flash. Now this raises Questions: is it the hairdresser who's at fault? something he's doing? not doing? a touch of subversion in the ranks of hair preparations? Wherever the blame lies, the upshot is that not being able to count on more than a split-week of good looks is a pretty discouraging business, especially if you remember that in the not at all remote past, once-a-week at the hairdresser was usually enough to hold almost any head of hair for a full seven days. Clearly something's wrong, and the opinion most welcome is an expert's. So, armed with a persistence of memory and a nagging battery of questions, we proceeded to the famous Kenneth of Lilly Daché, coiffeur of some of the best-looking looks in America, and a winner of this year's Coty Award. We found Kenneth agreeably articulate on the subject of hair in general, the present coiffure-crise in particular, and—what's more to the point—a fund of sound advice. And we're about to pass his observations on to you right here. In the first place, what you may have forgotten is that there's been a tremendous revolution in hairdressing within the past ten years—not only in the look of hair itself, but in how it's made to look that way. That blissfully unproblematical coiffure of our memory, Kenneth reminded us, was a short, curly, close-to-the-head number known, in all its multiple variations, as the Italian Cut. And one of the newest things about it was that it was set on fascinating little gadgets called rollers. No bigger around than a cigarette these pioneer-rollers were, and if they—with all their tight-packed pressure methods—couldn't curl your hair for a week, there was a good gripping permanent that wrapped up the job for months to come. What's changed is: everything. 1961 coiffures are middling short, uncurly and persuaded—on really large rollers—into a shape that's smooth and round, with a charming, standaway kind of loftiness through the crown. And if it takes a permanent to bring hair within this framework, it's a permanent for body-building purposes only. "The idea now," said Kenneth, "is to look as though you had a good, full head of hair." The catch, though, is that while they're long on charm, the new coiffures—stretched as they are around '61-size rollers, and given plenty of breathing space—are regrettably short on staying power. *(Continued on page 132)*

Young clothes-money—saved for a rainy day

Opposite, a case of coat-luxe that begins to look like a sensational buy when you look inside, where all the natural grey Australian opossum is; outside, where more of it spills over a simple flare of beige cotton twill that is, apart from handsome, rainized (new term for outstanding coat-behaviour in all kinds of weather). By Modelia; about $275. Flared plaid wool dress, by Sportwhirl; about $25. Both: Saks Fifth Avenue; Harzfeld's; Dayton's. Shops in other cities, page 52. Lipstick that does all the right red things here: Elizabeth Arden's Stop Red.

KAREN RADKAI





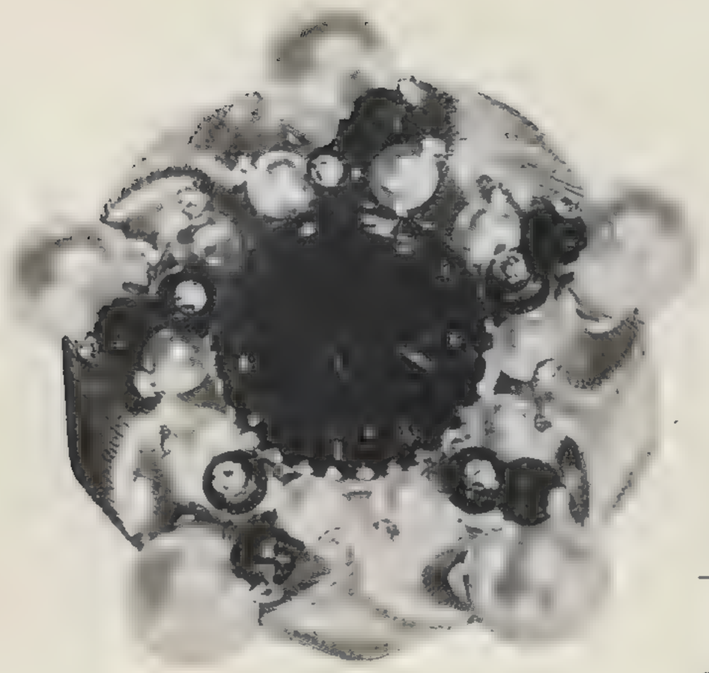
Cardigan suit—grey, knitted
This page: To have ready as first-cool-day insurance—a cardigan suit of double-knitted wool in grey, a colour with high importance-rating this season. Here, a little fittedness in the jacket, a skirt softened by shirring, a sleeveless overblouse of grey and taupe striped knitted wool. By Handmacher; about $75 at Altman's; Famous-Barr; Meier & Frank. Plaid wool Scotch beret by Emme.

Oxford Edition—knitted
Opposite page: Full-length coat and skirt of Oxford grey, overblouse of grey and white stripes—all of double-knitted worsted. By David Crystal; about $80. Best & Co.; Julius Garfinckel; Montaldo's; Frederick & Nelson. Black-and-white tweed hat by Emme. Pale-grey stockings: NoMend. Brightening for grey: Carousel Red lipstick, by Harriet Hubbard Ayer.

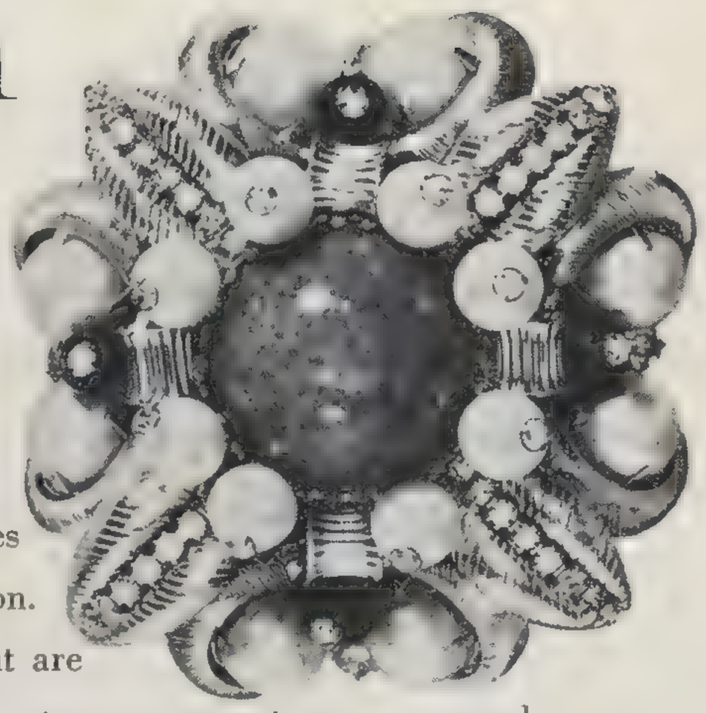
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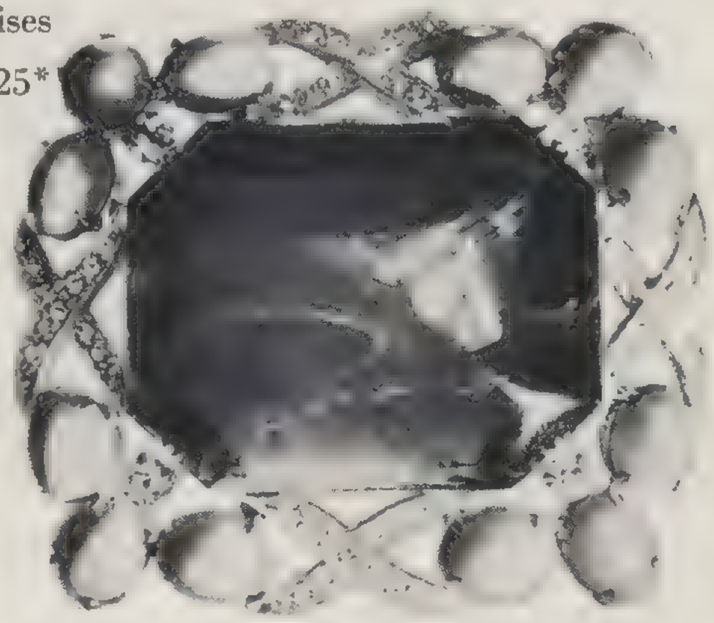


Fakery—for fashion reasons



This fakery is the honest, forthright, cards-on-the-table kind that does a take-off on furs and jewellery—with results that are genuine fashion. Faking here are jewels that need never see a safety-deposit box, but are dazzling nonetheless; these, important-looking gilt pins set with blue stones, green stones, non-pearls, rhinestones. Playing along with rhinestones now: rhinefurs—coats of synthetic plush fabrics, often in obviously un-animal colours, that keep to the same line of fashion reasoning, being clearly fake but too good-looking to care. No false pretenses here—as far as elegance goes, these coats are perfectly willing to Leave it to Beaver, or sealskin, or leopard; the point of fake furs is that they are good-natured spoofs, leading happy, uncompetitive lives of their own that extend into town, country, sometimes even into evening. Starting at left, one fake fur coat in a colour to stump the mutation experts—lipstick pink; its native habitat: lunch or cocktails. Six more animal fakers follow, two by two, on the next pages.

The pins here, starting at the top: A domed green stone set with big fake pearls, smaller rhinestones. By Marvella; about $18* at Henri Bendel; Julius Garfinckel. Upper right, a cloudy green stone surrounded by fake pearls, rhinestones. By Hattie Carnegie; about $20* at Altman's; I. Magnin. Lower right, a deep blue stone with a moulding of fake turquoises and rhinestones. By Mimi di N.-Brania; about $25* at Bonwit Teller; Joseph Magnin. *PLUS TAX



JOHN STEWART

Lipstick coat—the fakery treatment

Fashion-reasonable facsimile of sleek, sheared fur—a coat of synthetic plush in rosy lipstick pink that goes, day or evening, almost anywhere lipstick goes. And, since they go together, a sample of lipstick in a jewel-facet of the coat colour comes in the pocket. Coat by Country Tweeds, of Orlon (fabric by Princeton); about $90. Gloves by Fuchs. Both: Lord & Taylor. Coat, at Woodward & Lothrop; Halle Bros.; Roos-Atkins. Lipstick, worn and pocketed: Tourmaline, by Michel.



Deep-collared greatcoat; colour wild

Big wrappy coat of plush in a does-she-or-doesn't-she kind of animal colour—cognac brown, with wide shawl collar, chunky braid buttons. By Fairmoor, in Borgana fabric of Orlon and Darvan; about $75. Hat of the same fabric by Mr. John Jr. Both at Saks Fifth Avenue. The coat, also at Woodward & Lothrop; Frederick & Nelson.

Flared coat; wine-red depths

Coat with a sloping shape, a non-collar neck, black braid buttons—for days or nights in town. The colour, deep rosy claret, made deeper by the soft, high-piled fabric. By Modelia, in Borgana fabric of Orlon and Darvan; about $80. Hat by Mr. John Jr. Both: Henri Bendel. Coat: Hovland-Swanson; I. Magnin.

Dazian



Redhead: naturally curly

Swaggery, curly-haired redhead of a coat, tied up trench-style and worn, if you like (we like) with the collar way up. Sherpa is what it's called, Creslan is what it's made of. And other salient facts are that it's warm, light, and very, very dashing. About $40. At Lord & Taylor; Himelhoch's; Joseph Magnin. Coats, both pages, by March & Mendl.

On the spot news: Dalmatian

Since real Dalmatian coats don't exist outside a Disney movie, this counts as a first-of-breed. And, for its size (a suit would slip under easily) and weight (light), it's some of the handsomest news being bred—of plushy Orlon, by the way. Princeton fabric; about $50. Best & Co.; Sakowitz; I. Magnin.



Jaguar pattern; the long cardigan

Round coat, straight news: jaguar spots shaped around an upstanding little circle of neckband, and suggesting that inside the curves what belongs is something fairly lean and willowy—e.g., the knitted brown sliver shown earlier this issue. By Russel Taylor, of Dynel and mohair (Sidney Blumenthal fabric); about $95. Kislav gloves. All: Best & Co. The cardigan coat also: Julius Garfinckel; Seidenbach's; Joseph Magnin.

KAREN RADKAI

Panther print; blazer look

The animal is fake, and then come the fashion-realities: the obvious good sense of a jacket that carries its dash from look to look. Beyond the suit-point made here with a pleated black wool skirt, note these possibilities: in the country with a turtle-neck blond sweater and pants; at the theatre over orange velvet. By A. Davis; blazer, of Dynel and mohair (Sidney Blumenthal fabric), about $80; skirt, about $30. Mr. John Jr. hat. All: Lord & Taylor. Costume: Bramson's; Joseph Magnin.





Wardrobe with non-fad news

college age and on



The non-fad idea: clothes that are untricked, that have arrived at being in fashion (or a little ahead of it) by their good looks—not by cults or gimmicks. This wardrobe, continued on the next pages, is frankly sophisticated, could graduate from college to women whose degrees have been owned for a decade or more. *Opposite page:* Suit with shaped jacket news, sloped skirt; oatmeal wool-and-reindeer-hair tweed. By Bardley; $90. Ronay handbag. *Left:* Non-fad fabric—black pebble-knitted wool in a long-waisted dress with high tied neck. By Catalina; $28. Hattie Carnegie pin. *Above:* Revised classic—a four-button coat of grey wool-and-reindeer-hair tweed with some mid-shaping, welted seams, a low flare. By Bardley; $85. Madcaps hat. Kislav gloves. All clothes and accessories here: Best & Co.

JÉRÔME DUCROT

Wardrobe with non-fad news



Above: Dress for seasonfuls of late days—raw silk, Paisleyed in the softened brilliance of pinks, oranges, blues; its steady stream of straightness, sashed into shape. By Cabana; $35. *Right:* Non-fad countryisms—a long, V-neck sweater of string-coloured wool, with culottes of grey wool covert. Both by Evan-Picone; sweater, $13; culottes, $25. Paisley scarf: Vera. *Opposite page:* Walking jacket of brown suèded cotton, with lining and pants of oatmeal wool tweed. The sweater here, wool-and-mohair, in bittersweet colour. By Majestic; jacket, $25; pants, $13; sweater, $12. Hood by Vera.



Left: Country watch, set in Swiss coins; one opens to show time. By Sheffield: $35, plus tax. All clothes and accessories on these pages, Best & Co.

JÉRÔME DUCROT





Simonetta designs

for this day and age

What happens when a first-rate designer—gay, spirited, and Italian, to boot—is persuaded to design clothes for little girls in sizes 7 to 14? Something very cheerful: viz., the wardrobe on these four pages. The designer was Simonetta; the persuader was Du Pont, which wanted to see what she could do with some of its miracle fibres, made into effortless, easy-care fabrics. The results of this collaboration, faithfully translated by American manufacturers, are not only charming, but practical as *pasta*—coats are warm, but un-heavy; everything that might wash, does (even the party-going velvet); and most parts of the wardrobe are smoothly interchangeable.

Left: Young version of a famous Simonetta coat-look—rounded shoulder, widened hem; made of brown Orlon and wool, laminated with Scott Foam. By Mode Kiddie; about $40. Brown hat: Bonwit Teller, New York.

Below: Enchanting, carefree party dress of brown velvet that's washable—it's made of Du Pont nylon (a Martin fabric). Collar, a fall of beige cotton lace. Du Pont nylon petticoat. Dress, by Yolande; about $30.

Right: Simonetta's Red Riding Hood coat—bright-red, caped, irresistible. Of Orlon and wool, laminated with Scott Foam. By Mode Kiddie; about $40. Leotards, shoes, by Capezio. All clothes on these and next two pages: Bonwit Teller, New York; Hutzler's; Hudson's; Neiman-Marcus; I. Magnin. For shops in other cities, see page 129.





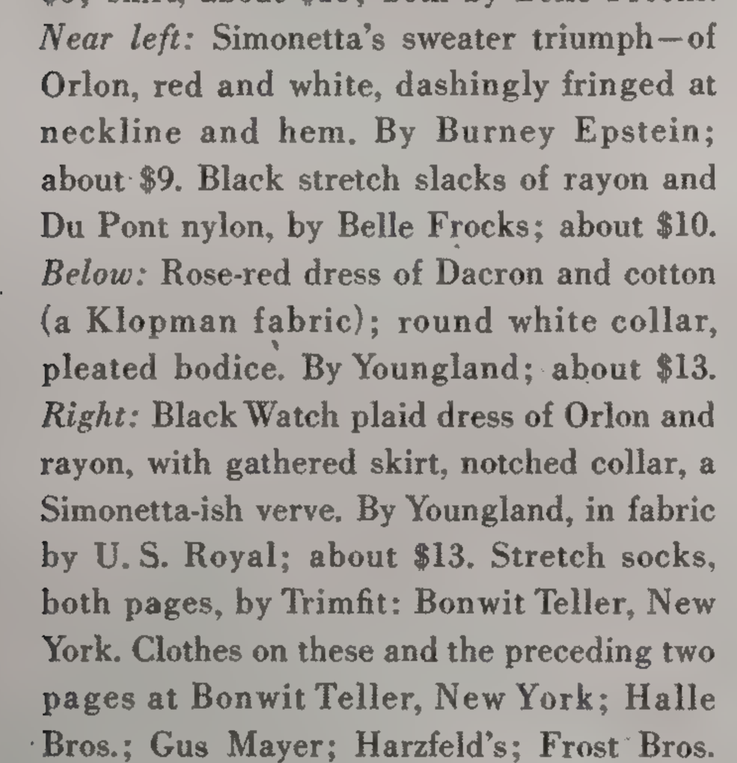
PALUMBO

Simonetta wardrobe

continued



More dash, and un-obvious practicality, from Simonetta's wardrobe for 7-to-14s—based on fabrics made with Du Pont fibres.
Far left: Long-sleeved shirt in blue-and-white checked gingham of Dacron and cotton (by Earl-Loom), pleated navy-blue skirt of Orlon and wool (a Milliken fabric). Shirt, about $6; skirt, about $10; both by Belle Frocks.
Near left: Simonetta's sweater triumph—of Orlon, red and white, dashingly fringed at neckline and hem. By Burney Epstein; about $9. Black stretch slacks of rayon and Du Pont nylon, by Belle Frocks; about $10.
Below: Rose-red dress of Dacron and cotton (a Klopman fabric); round white collar, pleated bodice. By Youngland; about $13.
Right: Black Watch plaid dress of Orlon and rayon, with gathered skirt, notched collar, a Simonetta-ish verve. By Youngland, in fabric by U. S. Royal; about $13. Stretch socks, both pages, by Trimfit: Bonwit Teller, New York. Clothes on these and the preceding two pages at Bonwit Teller, New York; Halle Bros.; Gus Mayer; Harzfeld's; Frost Bros. For shops in other cities, turn to page 129.





PALUMBO



The Logans in their Japanese garden, with willows, waterfall, and *bonsai* trees—including six-inch apple trees, an eighteen-inch pomegranate, all fruiting.

"THE HOUSE IS US, AND WE'RE IT"

BY JOSHUA LOGAN

The producer and director of the new movie, "Fanny," directed these photographs, wrote for Vogue the kind of notes only an owner knows.

Can one fall in love with a street?

Nedda, my wife, and I were looking for a house. We had two musts: (1) It had to be on the sea or (2) it had to have a hilltop view. But Nedda had me drive down an old Connecticut road, maple-lined, with clapboard houses and two classic revival churches.

We were an hour from New York but we felt as if we were in Maine or Vermont. I remember saying, "If it's on this street, I want it." Somehow, I'd forgotten the sea and the hilltop. We bought the house.

It's a white clapboard salt box, 1680 they say, with two new wings added, but these built carefully of old material—thick walnut floors, hand-planed, painted wooden ceilings, old wriggly glass, two ancient fireplaces with Dutch ovens giving onto one stone chimney in one L-shaped room made of two or three in the original house; a Wedgwood-style Vienna stove in the dining room. (*Continued on page 122*)

HANS NAMUTH

VOGUE'S FASHIONS *in* LIVING

As flowery as Eden, but more formal, the Logan dining room is essentially ivory-colour with ceiling garlands of pink: crystal chandelier, French petit point flowers on the chairs, red and pink roses on the Aubusson carpet. At the window, flowering plants, and on the table a sea-shell swan afloat in carnations.



THE 1680 CONNECTICUT SALT-BOX HOUSE, TOUCHED UP WITH PICKET FENCE AND YEW

LOGAN HOUSE

All the house needed was another stairway—the six servants' rooms then could be accessible and convenient as children's rooms.

We stole space from a linen closet, the butler's pantry, and an upstairs hall to create a stairway that has turned out to resemble the stair to the upper box of a showboat—posters from my own plays and those of my wife's father, the famous Ned Harrigan of Harrigan and Hart, are framed and inset in the walls. Along the stairway one may read about *Mister Roberts, The Mulligan Guards, South Pacific, Old Lavender, Fanny, Squatters' Sovereignty,* and many more.

And one of the oval ponds under the ancient willows had to be cemented and filtered into swimming pool requirements.

Oh, yes, and there was a greenhouse. We must learn about that. And by God, we did—even going into the flower business with a shop in New York and, before that, our New York apartment bathrooms filled with fresh-cut flowers packed in ice cubes, waiting for delivery.

The children grew. We travelled to all parts of the world, making motion pictures and collecting things.

A barn next door became available, with its chicken yard. I needed a studio and the chicken yard was perfect for a Japanese garden—I had just done the movie *Sayonara* in Japan.

But how could we find a Japanese artist to design the garden? Some well-wishing friend said the Brooklyn Botanic Gardens had a head gardener, Mr. Frank Okamura—a true artist. And to prove it, his daughter was the assistant to Dr. D. T. Suzuki, the great authority on Zen.

A conference with Mr. Okamura.

"What will you do with the chicken yard?"

"Rocks," he said.

"Where?" I said.

"Everywhere! Rocks must chase each other around garden. Then small waterfall and two small lakes. Garden must be small to make man feel big like God. Give you powerful feeling. And must have statue of Tanuki, famous badger from Japanese fairy tale. Bring good luck and potency."

"Oh, by all means," I said. "Let's go!"

Bulldozers—underground pumps—recirculating apparatus—but always beautiful, always artistic. Always natural!

Said Mr. Okamura: "Must have willow tree by small lake with twist in trunk like beautiful girl who see herself in reflection for first time and say, 'Oh, how *lovely* I am! I did not *know!*' "

Meantime, the children learned to ride bicycles, (*Continued on page 124*)



Left: the L-shaped living room in the main house, once described by an admiring friend as "lovely chaos." In front of one fireplace, Mr. Logan with his next-door neighbour, Keith Urmy, whose wife, the distinguished actress Mildred Dunnock, shares the three-way sofa with Mrs. Logan. Flowered chintz. East Indian rug with huge exotic flowers.

Right: The poster stairway, a combination of the theatrical attractions of Mrs. Logan's father, Ned Harrigan, and of her husband's shows. On the floor, Brussels carpet in bright blue with sprays of lilies.

HANS NAMUTH





HANS NAMUTH

The Logans in their turquoise-tiled Finnish steam bath. At the left, a vague drawing of Adam and Eve; the laminated plastic on the door holds real willow branches, part of a real apple, and a real fig leaf.

LOGAN HOUSE

play baseball, swim, fish in the pond.

The barn near the Japanese garden became my studio. It's a barn-sized room with large plate-glass windows, one looking out on a wild ravine, the other on the more formal Japanese garden. It has a rugged, mountain-lodge effect, with wide oak boards for floors and overstuffed couches and chairs, mostly covered with rough linen, hand-blocked in a black-and-white design. In the room is a bamboo tree which grows in a complicated knot, much like a pretzel; on this we have trained ivy.

When Mainbocher first saw the big heavy stone fireplace in the same room as a delicate eighteenth-century crystal chandelier which came from my play *The Wisteria Trees*, he exclaimed happily, "It's so male—and female!"

In the cellar we built change rooms for the pool and our dream of eternal renaissance—a Finnish steam bath, where we are able to sit on wooden boards and splash water on heated rocks which then produce a warm, relaxing steam which some friend of ours once described as the only sure way of returning to the womb.

Well, the house is done, and now it's us, we're it, and no matter how many plays or movies I do they will never be as full of twists and turns and surprises as our house.

And—outside the studio is the little iron statue of Tanuki, the mythical badger, a sort of Japanese version of Br'er Rabbit, who wears a flat straw hat and carries an empty carafe in one claw and an IOU pad in the other. According to legend, Tanuki is lazy, worthless, delightfully unscrupulous, and stays pleasantly, drowsily drunk on sweet, warm sake which he collects in his carafe as he travels from bar to bar. He never pays for the sake; he always signs an IOU. When his creditors come after him, Tanuki transforms himself into inanimate objects, notably teapots. Since Tanuki is always full of sake, he is apt to forget to make a complete transformation. That's why sometimes one finds teapots with badger tails. It's Tanuki, hiding. Sometimes I find myself praying in my dreams, "Dear Mr. Okamura, please make me Tanuki—but remind me to transform my tail."



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Tara

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CHRISTMAS CARDS

from The Metropolitan Museum of Art

☆ A new catalogue of the famous Metropolitan Museum cards—each based on a work of art from the Museum's own collections. This year, a Japanese goldsmith's sketch, a rubbing from a medieval church bell, five prancing deer from a patchwork quilt, a carved golden angel, a Chinese embroidery in colored silks, a woodcut of Noah's Ark, a jeweled bookcover from an Armenian manuscript, a bouquet of flowers from a modern French water color, and a Victorian Christmas illustration are among the nearly sixty new designs. ☆ All of the cards are printed under the direct supervision of the Metropolitan Museum in limited editions and cost from 5 to 95 cents each. The cards can be bought *only* by mail or at the Museum itself. The catalogue—which also illustrates Museum jewelry and other unusual Christmas presents—will be mailed about September 1st.

The Metropolitan Museum of Art

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Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

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"FORGERS IN THE PUBLIC LIBRARY"

BY PHYLLIS STARR

There is an undergraduate joke that all the books on sex are kept in the rare book rooms of university libraries. *All* means, of course, only the Fanny Hills, the Marquis de Sades, and other precarious art which is kept under guard. Another kind of provocative literature, forgeries are guarded in the Rare Book Room of The New York Public Library—that haven on Fifth Avenue for scholars, students, Madison Avenue researchers, and those who just want to get in out of the cold.

These forgeries are the jailbirds among the Library's other genuinely rare books, confined to prevent them from causing further trouble to collectors and scholars. It's a quiet, dignified jail surrounded with gold-framed portraits and furnished with massive wood desks and chairs. This "unhallowed collection," named by G. D. McDonald, now Chief of the American History and Genealogy Division, lives ironically in the shadow of an authentic Gutenberg Bible, enthroned in glass, its presence a constant rebuke to the sinful books. Like a lot of sin, they're quite amusing, although some people don't think so. Charles Lamb wrote of such books that they raise spleen—"to see these things in books' clothing perched upon shelves like false saints, usurpers of true shrines, intruders into the sanctuary, thrusting out the legitimate occupants."

This grand Gutenberg Bible once appeared in court before former Chief Justice of the Supreme Court, Charles Evans Hughes, as testimony to what could and could not be done with movable type in a trial that involved one of the Library's most notorious forgeries, a printed copy of a letter by Christopher Columbus, one of possibly five facsimiles of a unique quarto letter in the Ambrosian Library in Milan. All five were forged at the end of the nineteenth century when the fourth Columbian centenary raised collectors' temperature for early Americana—one sold at auction for $4.000. All five had, curiously, the same twelve errors made in an earlier 1866 forgery of the Ambrosian letter. (Civil War collectors might benefit this year by a sharpened skeptical eye.)

The Columbian letter is a masterful forgery, unlike some of the Collection's bungling little books. One that the most gullible collector would question is *Théâtre à l' Usage des Jeunes Personnes*, inscribed to "Horatio Nelson From His Affectionate Emma Hamilton." What could the forger have been thinking of? It's hardly the book that affectionate Emma would suppose the great hero of Trafalgar was dying to read. It recalls in miniature the recklessness of the famous nineteenth-century French forger Vrain Lucas. He palmed off to a wealthy mathematician more than 27.000 documents, including letters of the resurrected Lazarus, Alcibiades, Cleopatra, Boccaccio—all in modern French.

More modest than Lucas, a Southern forger, Thomas Chancellor, dealt exclusively with Bibles signed by Stonewall Jackson. On Chancellor's first appearance in a New York bookshop he looked like a guileless farm boy. He brought to town for sale a Bible inscribed by General Jackson. The Bible, which his "Pop" warned him never to sell, came down from "Grandpappy," Melchisedec Chancellor, after whom Chancellorsville, Virginia, was named, said Chancellor. There, Jackson was wounded in May 1863 and taken to Melchisedec's house. When the surgeon removed Jackson's coat, the Bible fell from its pocket and was preserved by two generations of Chancellors as a saintly relic. With tears in his eyes, the third generation Chan-

cellor said he was hungry. What else could he do except sell the Bible. The bookdealer gave him a dollar for food, and told him to come back that afternoon. Chancellor did, with the dollar intact.

"You mightn't have bought the book," he said. "In that case, you'd of course have wanted your money back. And if I'd spent any of it for breakfast. I wouldn't have been able to give it to you."

The dealer paid him generously. Encouraged, Chancellor put on his successful little performance before six more New York dealers. Then he took it on the road to Philadelphia, where an additional three dealers were duped. His forgeries had varying, inspirational messages from Stonewall. The Library's copy reads: "I will do my duty, and leave the rest to God. T.J.J. Apr. 28, 1861." Pencilled on the blank page between the Old and New Testaments is: "Tho' the clouds are lowering, I pray God be with our cause today. T.J. Jackson, Chancellorsville, May 2nd 1863." That was the night Jackson was wounded; he died a few days later.

After the fraud was publicized, Chancellor turned up at another New York dealer's with the tenth Jackson Bible. The dealer told him that Inspector Byrnes was looking for him. Chancellor had more than a touch of the ham in him; he played wounded, full of unrighteous indignation, and tried to convince the dealer of the wrong being done him. He insisted on knowing where Inspector Byrnes "kept."

"300 Mulberry," the dealer told him.

"Well, then if you'll point out the route, I'll go right down and see into this." That is Chancellor's last recorded appearance in book circles. By now, however, he may be in another circle, the eighth of Dante's hell, reserved for the fraudulent.

If so, he is only polishing the hooves of such a forger as William Ireland, perhaps a man more bedevilled than devil. He is represented in the Library's collection by one of his venial works, a book in which he forged six full signatures of Shakespeare, five initials, and a slew of the poet's comments.

Shakespeare was an obsession first of Ireland's father, Samuel, a successful eighteenth-century book and antiquities dealer, with a disdain for modern literature that included his son's attempts at it. Since young William couldn't attract his father's recognition with poetry, he soon found another way. After a visit to Stratford, where he saw Samuel easily taken in by peddlers of Shakespeare relics, William went home to do it himself. First, he forged a letter of presentation to go with a little book of prayers from Shakespeare to Queen Elizabeth. Then he tried it out on Samuel, who judged it authentic. He was delighted; finally, thanks to bitter-sweet William, Samuel had his longed-for Shakespeare signature.

It was warm in the spotlight of approval and William didn't want to move out into the cold again. In the next few years he forged a mass of Shakespeareana. To explain the descent of this bastard brood of forgeries, he invented a splendid "Gentleman," who on condition that William never reveal his high name and position, gave him not merely access to the papers but relinquished his own claims to them.

William wasn't simply using Shakespeare. In a strictly eighteenth-century sense, he did a lot for the bard. One of his major forgeries was a profession of faith to remove the taint of suspicion that Shakespeare was Roman Catholic. As John Mair, in his

(Continued on page 129)

PHOTOGRAPHS ON PAGE 55

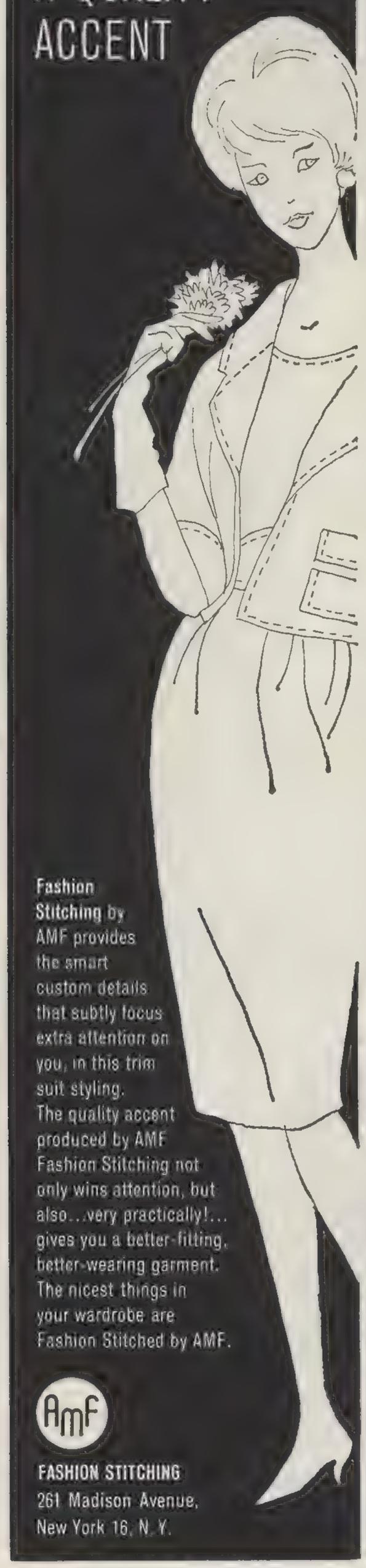
The photographs of Mrs. Kennedy on page 55 are reproduced by permission of the following photographic services: *At top, Mrs. Kennedy in London,* Wide World; *in hunting clothes,* U.P.I.; *in Paris in a creamy silk suit,* Pix; *in grey suit with white hat,* Wide World; *in plaid suit, in the U.S.,* U.P.I.; *in dark coat, leaving church in Middleburg,* U.P.I.; *close-up in Paris,* European Picture Service; *in Palm Beach in pale suit,* European Picture Service; *at Hyannis Port, in weather coat,* U.P.I.; *in brocade dinner suit at White House,* U.P.I.; *in Vienna, in checked suit, with bouquet,* Pix; *in overblouse and skirt, in Palm Beach,* U.P.I.

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WHAT YOU SHOULD KNOW ABOUT THE BIRTH-CONTROL PILL

(Continued from page 91)

pregnant—even some who had been infertile.

The next year, Dr. Pincus went to San Juan, Puerto Rico, to give a talk on reproductive physiology during which he told of the progestin experiments. At the end of the lecture, island doctors asked for a chance to try out Enovid. Out of those requests grew a massive test of the birth-control method in a population far less educated and sophisticated than the women of suburban Boston.

Two women led the way there: Dr. Edrus Rice-Wray, medical director of the Family Planning Association of Puerto Rico, and Dr. Adeline Sathertwaite of the Mission Hospital at Humacao. With additional volunteers in Haiti, the group of women testing the pill rose to 1,200.

"We had a lot of trouble with the yellow press of the island," Dr. Pincus said. "They accused me of trying to sterilize the noble women of Puerto Rico. But we were trying to find ways to save the lives of women who in their poverty-stricken circumstances had exhausted themselves with eight or nine children."

By 1957, the tests had proved what Dr. Pincus knew in the laboratory and clinic in 1955: the progestins prevented pregnancy. Before the pills, seventy babies were born each year to every one hundred women of this Puerto Rican group. When the women took the pills as prescribed no conceptions occurred. One apparent failure was chalked up to the possibility that the woman was already pregnant when she started. Even when women took their medicine erratically, the pregnancy rate still remained low.

Enovid proved safe both to the mother and to any subsequent children. Enovid did not sterilize. Indeed, as Dr. Rock had shown, in some cases it increased fertility when the pills were stopped. Many gynecologists use progesterone in infertility cases and to correct disturbances in menstruation.

A few women can not take the pills because of such rare side effects as nausea and other symptoms.

Does Enovid reduce libido? Dr. Pincus said: "No!" Another problem: what happens when a woman takes progestin even though she is pregnant? Is the baby affected? Again Dr. Pincus said: "No!"

In May 1960, the Food and Drug Administration, the Federal guardian of drugs, approved Enovid for sale under a doctor's prescription for long-term use—in other words, for contraception. Recently, the F.D.A. put its stamp on the 5-milligram Enovid tablets, half the dose originally used in the tests.

With the small pills, the average woman will spend $3.50 a month for Enovid. Some physicians talk about the possibility of cutting the dose down by half to bring the cost to $1.75 a month. With 10-milligram tablets, a woman had to spend $11 a month. In some cities, Planned Parenthood distributes the pills for $2 a month.

"I think technology will eventually reduce the price to a few pennies a day. Then the impoverished people who need it most will be able to get it," Dr. Pincus said. "Maybe we'll find a cheaper substance. We're working on that now." But G. D. Searle Company, the drug's manufacturer, believes the cost can not soon come down drastically.

What about cancer? Many physicians worry about hormone treatments of any kind because they know these powerful chemicals can be cancer inciters. To check this fearful possibility, the Puerto Rican physicians systematically made the famous smear test for cancer of the womb. By 1959, more than four hundred Puerto Rican women had had the tests regularly. "We would usually expect about fifty suspicious smears in women of that age," Dr. Pincus said. "Surveys carried out on the island had previously shown that many. We saw only one. By 1960 we had examined seven hundred women there. Still only one suspicious slide."

From these tests, Enovid appeared to reduce the number of cancers but Dr. Pincus is *not* sure. To test the idea, he needs five years and six thousand women. At the moment he is busy organizing the experiment in various places, including Puerto Rico and Haiti. "We also noticed that there seemed to be a reduced number of breast cancers," Dr. Pincus said, "but we're less sure here. We're going to watch this carefully. We may have the first chemical preventative for cancer. Who knows?"

To Dr. Pincus, the birth-control and cancer implications of the progestins seem to be the start for other discoveries. He and his colleagues at the Worcester laboratory are now investigating the power of hormones in mental disease and old age.

Surprisingly, progestins appear important in mental illness. They appear to block the action of a drug called LSD (lysergic acid diethylamid). If you take a tiny bit of LSD, you begin to hallucinate in flashing, fire-laden colours. You go into a state that parallels psychosis. Because some progestins and other hormones block LSD, Dr. Pincus sees in this a clue to the influence of hormones on the mind.

In his geriatric research, Dr. Pincus has explored the effects of male sex hormones in the aging animal. "We know that male sex hormones—androgens—decline in both male and female with age. Yes, women have male hormones. By replacing them in small amounts, we can improve muscle tone and arrest protein wastage. It's not a cure-all. It's a beginning."

Born in Woodbine, N.J., a son of an agricultural science teacher and editor, Dr. Pincus has two uncles in academic life—both deans of schools. His own son, John, became an economist, and his daughter, Laura, married and living in Chicago, not surprisingly, works with Planned Parenthood in that city to get the pill program going.

As for the future, Dr. Pincus has much to do—the cancer prevention experiment, the influence of hormones on aging, the possible connection between mental disease and hormones, the search for better and cheaper contraceptive drugs, and, finally, teaching the world of medicine more about reproduction and counter-conception. For Dr. Pincus, at an energetic fifty-eight, Enovid is but the beginning.

FORGERS

(Continued from page 127)

understanding biography, *The Fourth Forger*, points out, Ireland wanted to prove that his idol was "'tastefully, tactfully, and undoubtedly Anglican,' . . . a proper eighteenth-century gentleman as well as a great poet."

That wasn't all William did for Shakespeare. He established the poet's social position with the Queen by means of a charming letter from her. In a manuscript supposedly revised by Shakespeare, William also purged *King Lear* of the bawdiness and vulgarities that offended the taste of the late eighteenth century, in addition to clarifying the meaning of certain passages—that same taste didn't go much for subtlety either. The climax of all Ireland's fabrications was the discovery of the unknown Shakespearean play called *Vortigern and Rowena.*

When the then grand old man of English letters, Joseph Warton, read the profession of faith, he said: "Sir, we have many beautiful passages in our Litany and in many parts of the New Testament but this great man has distanced them all." William was not yet twenty, Mair points out. It was pure wish fulfillment, balm for his raw sense of inferiority and lack of true creativity. Most of London marvelled outwardly at his glorious discoveries; Samuel was beside himself with admiration; but in William's twisted introspections lay the real reward for his crimes. William could smile secretly. He was as great a poet as the greatest. There, William could say to himself, but for the *lack* of God's grace walk I. It was a sublime secret born in the hell of his crippled intelligence.

By the time William was about twenty-five his doubters had begun to sharpen their pens. He was stunned by the mightiest of them all, the critic, wit, and scholar Edmund Malone, once an Irish lawyer. His devastating four-hundred-page *Inquiry* into the authenticity of the papers revealed much more than merely the absurdity of William's Elizabethan spelling and meagre knowledge of history. There was little doubt left about the spuriousness of the papers. A month after Malone published his inquiry, *Vortigern* opened at the Drury Lane, a tumultuous one-night stand. To get this production, it had taken poor believing Samuel the best part of a year of insults and squabbling with the wily playwright-producer, Richard Brinsley Sheridan. The famous Kemble played Vortigern, an actor who, William claimed, took deliberate advantage of the unfortunate line, "when this solemn mockery is ended," delivering it in such a florid manner the house was sent into a revel of catcalling and scuffling.

William publicly confessed to the forgeries in December 1796 in a pamphlet which he later, in need of money, expanded and republished under the title *Confessions of William Henry Ireland.* He spent the next thirty years of his life hacking out novels, satires, squibs, plays, and histories under pseudonyms.

Probably the Library's

(Continued on page 130)

SIMONETTA DESIGNS

The following is a list of shops in other cities across the country where the clothes shown on pages 116-119 may be found.

Birmingham, Alabama.....Burger-Phillips
Canton, Ohio.....Stern & Mann
Columbus, Ohio.....F. & R. Lazarus
Evansville, Indiana.....The Baby Shop
Lloyd Center, Oregon.....Meier & Frank
Memphis, Tennessee.....B. Lowenstein
Milwaukee, Wisconsin.....Milwaukee Boston Store
Portland, Oregon.....Meier & Frank
St. Louis, Missouri.....Scruggs-Vandervoort-Barney
Salem, Oregon.....Meier & Frank
Spokane, Washington.....The Crescent
Springfield, Illinois.....John Bressmer
Stamford, Connecticut.....Miller's Lilliputian
Syracuse, New York.....The Addis Co.
Wichita, Kansas.....Henry's
Youngstown, Ohio.....Livingston's

The following are shops in other cities across the country where the majority of the clothes on pages 116-119 may be found.

Salt Lake City, Utah.....Makoff's
Springfield, Missouri.....Levy-Wolf
Trenton, New Jersey.....Helen Griffith
Washington, D. C.....Julius Garfinckel

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FORGERS

(Continued from page 129)

most romantic forgery is the Reading edition of the sonnets of Elizabeth Barrett Browning. Its title page claims that it was printed in 1847 at Reading, England, for private circulation only. Sentiment once dripped from its provenance. The distinguished critic, Sir Edmund Gosse, wrote that in Pisa one morning during the first year of the Brownings' marriage, Elizabeth shyly slipped a manuscript into her husband's pocket, then fled from the room. It was, of course, her famous sonnets, which even after Browning's coaxing she was hesitant to publish—to share with the world "the very notes and chronicle of her betrothal." He eventually persuaded Elizabeth to send the manuscript to a friend in Reading for the printing of a few copies to be distributed privately among their friends.

For copies of this little pet collectors had paid as high as $1,250 until, in 1934, two young scholars exposed it along with some fifty other rarities, including works by Matthew Arnold, George Eliot, Kipling, William Morris, Rossetti, Ruskin, Stevenson, Swinburne, Tennyson, and Thackeray. The two men, John Carter and Graham Pollard, pointed out amid much other persuasive evidence, that the Reading edition's paper and certain fonts were of stock and type not used before the early 1880's—but it is dated 1847. (Their application, by the way, of chemical analysis to the paper was the first ever used in bibliographical research.) There was this discrepancy, too. In a letter from both Brownings to Leigh Hunt, Robert mentions the episode of the sonnets taking place in Bagni di Lucca in 1849. The evidence against the other fifty-odd rarities was as thoroughly convincing. In their two years of relentless detection, Carter and Pollard had come to respect the brilliance of their forger. His distribution of the pamphlets was a work of art; their provenances fit superbly in most cases into the history of their authors. He could only be one man, a scholar of dazzling attainments. To protect themselves in event of legal action, they named him only by implication when they published their findings. Their mass of evidence was convincing but circumstantial, and shook the English and American book worlds which immediately recognized the name behind the implication.

The scholar was Thomas James Wise, the giant of late nineteenth- and early twentieth-century bibliographers and collectors, an Honorary Fellow of Worcester College, Oxford, a president of the Bibliographical Society of London, and the owner of the magnificent Ashley Library, then the finest private library in the world (now housed in the British Museum). Wise had none of Irelands' dreams of creative glory; his passion was the acquisition of rare books and the recording of the minuscule differences of their physical appearance and printing background. The first symptoms of his passion appeared early, when he was still too poor to indulge it. Rare book collecting is the game of rich men, but Wise was merely a clerk in an essential oils firm—for perfume and soap.

By the time he was forty-seven, however, he had not only become a rich man, but had a good start on his Ashley Library. While Wise by day was becoming an honest success in business, he was by night printing his almost impeccable first edition forgeries. As one of the most enthusiastic members of the Shelley and Browning Societies, those sedate fan clubs, he was trusted with the printing of facsimile first editions of the poets' works. These replicas of the originals, always, however, identified on the title pages as facsimiles, were the source of the expert knowledge of typography and printing methods that enabled Wise to make his superb forgeries. This was the time before the early 1900's, a time of driving energy, discipline, work, and reward for Wise. He was learning the art of bibliography, making friends with the leading critics, writers, collectors, and dealers of his day. Jekyll-like, he continued to mint his ingenious series of pamphlets. Their price was eventually estimated at thousands of pounds.

Doubtless in the beginning Wise's motivation was money to feed his collector's hunger for more and more rare books. The enigma starts about 1900. His need for money stopped with his possession of it; so did his fraudulent printing activities. But throughout most of the rest of his long life, Wise continued to put the enormous weight of his prestige behind the distribution of his forgeries. George Bernard Shaw suggested lightly that the fraud was all a hoax, a huge practical joke. That seems incompatible with the intensity of Wise's passion. A man of wit and diplomacy, he bent to the sardonic rather than the genial varieties. He had come by his reputation as a scholar not in the protected circle of a cultivated family or within the walls of the universities; and he guarded that reputation zealously.

Perhaps in Wise's continued deceit throughout his long bigamous marriage to bibliography and book collecting there were the opposite elements of envy and hate that exist in some great loves. The scholar's life is filled with a ceaseless, irritating demand for petty accuracies and details. There is always some lesser talent doggedly and nearsightedly pursuing a seemingly unimportant detail that will trip up a mind of larger scope.

Wise must have taken sardonic pleasure in pulling his fabrications over the watchful eyes of his eminently picky colleagues; perhaps, too, in gulling the millionaire collectors who had not stooped—not *had to*, he might have rationalized—to crime in order to amass their great libraries. Whatever the answer, it was buried in 1937 with Wise, who after the scandal made only a pitifully ineffectual attempt to clear himself.

This is only the skeleton of Wise's story. Among others who have told it with all its flesh and blood complexity, there is Richard D. Altick, whose splendid book, *The Scholar Adventurers*, reads like a cultivated private eye's file on Academe.

The Library's collection includes some of the works of Antique Smith, one of the ranking American forgers. Among them is an authentic first London edition of Robert Burns's *Poems Chiefly in the Scottish Dialect*, in which Smith forged editorial notes by Burns. This edition is known as the "Stinking edition" because in the poem, "Address to a Haggis," the word *skinking*, which means watery, is printed *stinking*. Oscar Wilde is in the collection with a play he never wrote, *For Love of the King; a Burmese Masque;* it is elegantly bound in cream cloth with gold lettering. There is a Byron letter forged by the infamous De Gibler, a claimant for the title of the illegitimate son of Byron. De Gibler once sold Wise himself a forged Byron letter for one hundred pounds—a sample of one of life's fairer ironies, the great duper duped.



SHANNON RODGERS FOR JERRY SILVERMAN

on page 4

Back-buttoning overblouse meets a smartly gored, easy skirt in this autumn '61 sheer wool costume. Matching textured silk blouse. San Marco Gold, Doge Red, Lido Green; sizes 6-16; about $90. Available at these fine stores:

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1961

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The lecturers will include, among many other experts in their fields: Pauline Trigère; Virginia Harris of Filene's; Anita Colby; Henry Callahan of Saks Fifth Avenue; Mildred Finger of Orbach's; Florence Goldin of the Grey Agency; Helen Van Slyke of Doyle Dane Bernbach; Miriam Neubert Purdy of Henri Bendel.
The cost of the complete series of lectures: $20. Individual lectures: $2.50. Fashion Show: $3.50. For information, address:

THE FASHION GROUP, Inc., 9 Rockefeller Plaza, New York 20, N. Y.



WHY YOUR HAIR DOESN'T HOLD ITS SET

(Continued from page 100)

And, unless you're prepared to double or treble your salon-time, we suggest that you mull Kenneth's next words thoughtfully: "Women have got to learn to do the repairwork themselves," he said. "Actually, anyone can. It's like learning to use eye make-up—difficult the first time, maybe even the first twenty times, and then it becomes automatic."

Here then, step by step, the repairwork that works at the first signs of imminent collapse:

First, *brushing*—the muscular, six-ways-from-Sunday kind that helps speed up circulation in the scalp, and, in general, does for the hair what limbering-up exercise does for the rest of the body.

Second, re-set without moisture, remembering the hairdresser's pattern, and keeping in mind that there are two key areas in most of today's coiffures. The hair at the crown of the head is what lifts the shape; the hair that borders the brow is what determines the outline. Use rollers for these areas. Everything else can be managed with pin-curls, if necessary.

Third, *keep it dry*—water, spray, setting lotion, in fact moisture of any kind, will only succeed in originating a new set (which will rarely be an improvement on the hairdresser's).

Fourth, *remove the curlers*—half an hour or an hour will usually do the trick. But if you feel that you really must sleep on it, know that there are now pink foam rollers that make it surprisingly bearable.

Fifth, *more brushwork*—but of a very restrained order. What you're doing at this stage is restoring and rebuilding the architecture of the coiffure. The hairbrush now is used to take deep hold of the hair and drag it slowly back, then up and around into a semblance of the original shape.

Sixth, *back-combing*—a process that seems to double the bulk of the hair, and calls for the keenest understanding (and possibly for a special back-combing device, which we'll come to in a minute). The process: take a handful of hair and hold it straight out; beginning at the root and working towards the tip, comb back—underside and overside—using the very gentlest teasing movement. Repeat, handful by handful, until the hair all over the crown and on either side of your head is literally standing on end. (As noted, there's an efficient little dime-store gadget that's extremely helpful here—a toothbrush-size comb with staggered rows of upstanding teeth. Failing this, many hairdressers use a plain heavy comb that's had every other tooth pulled.)

Seventh, *comb-out*—ordinary comb and light touch required. Also: a sense of direction—this combing starts at the tips of the hair and moves, in a small, nibbling way, towards the roots. Next, press on to the coiffure-news: narrow any extraneous width at the sides simply by flattening the hair with the palms of your hands—cheeks to temples; and a minute or so should do it.

Eighth, *hair-spray*—another misunderstood blessing. And again, the operative word is "lightly." Too much of this good thing will collapse a coiffure as thoroughly as a blast of cool air crushes a soufflé. According to Kenneth, who considers spray one of the great developments in the hairdressing revolution (he ranks hair-streaking, and the naturalness it's added to colouring jobs, as another), "I use spray for gloss, for smoothness, and to keep hair from blowing about. But I never use it to keep a set in."

Now, with some practice, and a head of hair in reasonably good condition, you ought to look—at any point in the week—as though a terribly good hairdresser were on seven-day call. This brings us to what counts as good condition—and, alas, what doesn't. As we said earlier, expert handling at a salon—the best permanent, the deftest cutting (which means, in this coiffure-era, practically no thinning)—will account for a great deal. It will, however, be fighting an uphill battle if the hair in question has been abused over a long stretch of time. Know, too, that the state of your health can help decide the state of your hair. Not only illness, but medicines as well, apparently affect hair enormously—hair that seems to separate into hunks of lifelessness in the hairdresser's hands, for instance, can often be traced directly to a prolonged pharmaceutical diet. And our advice to any woman whose hair answers to this description is: put your head in the hands of an expert hairdresser first; then—not a moment earlier—consider the maintenance program suggested in these pages.

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